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IL BARBIERE
DI SIVIGLIA

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IL BARBIERE DI SIVIGLIA

(The Barber of Seville)
A Comic Opera in Two Acts

Libretto by
CESARE STERBINI

Music by
GIOACHINO ROSSINI

The English Version by
NATALIA MACFARREN

With an Essay on the
Story of the Opera by
H. E. KREHBIEL



171592

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IL BARBIERE DI SIVIGLIA

Characters of the Drama

COUNT ALMAVIVA	Tenor
BARTOLO, physician, guardian of Rosina	Bass buffo
ROSINA, niece of Dr. Bartolo	Soprano
FIGARO, barber	Baritone
BASILIO, music-master to Rosina	Basso
FIGORELLO, servant of Count Almaviva	Baritone
AMBROSIUS, servant of Dr. Bartolo	Bass
BERTHA, old housemaid of Dr. Bartolo	Soprano

An Officer; an Alcalde, or Magistrate; a Notary;
Alguazils, Soldiers, Musicians

THE SCENE IS LAID IN SEVILLE

IL BARBIERE DI SIVIGLIA

A COMIC OPERA IN TWO ACTS

The Book by STERBINI

The Music by

GIOACHINO ANTONIO ROSSINI

Original Cast of Characters in the First Performance at the
Teatro Argentina, Rome, February 5th, 1816:

ROSINA.	SIGNORA GIORGI-RIGHETTI
BERTA,	SIGNORINA ROSSI
FIGARO,	SIGNOR LUIGI ZAMBONI
IL CONTE ALMAVIVA,	SIGNOR MANUEL GARCIA
IL DOTTORE BARTOLO,	SIGNOR BOTTICELLI
DON BASILIO,	SIGNOR VITARELLI

The story of the opera is drawn from Beaumarchais's comedy of like name; the scene laid in Seville.

Il Barbieri di Siviglia.

The two comedies in which Beaumarchais tells of the adventures of the barber *Figaro*, Seville's cunning and resourceful factotum, stand high in musical history for having inspired two operas which are acknowledged to be the finest of masterpieces in the comic genre. Out of "Une folle journée" came Mozart's "Le Nozze di Figaro"; out of "Le Barbier de Séville," Rossini's "Almaviva, ossia l'inutile Precauzione," now known the world over as "Il Barbieri di Siviglia." Mozart's opera antedates Rossini's by thirty-five years, but owes its existence to the success achieved by an earlier opera based on the Rossinian subject.

15327

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It was admiration for Paisiello's "Barbiere di Siviglia," composed for St. Petersburg in 1780, that impelled Mozart to ask Da Ponte to turn "Une folle journée" into an opera book; and it may have been Rossini's admiration for "Le Nozze di Figaro" that persuaded him to create the work which is now recognized to be so admirable a companion piece to the Mozartian comedy. On that point history is silent, however. The two *Figaro* operas are in truth admirably consorted companions, and though the later composition has none of the deep and tender sentiment which informs so much of Mozart's music, it has more humor and quite as much frolicsomeness and scintillant vivacity. In one respect they clasp hands in cordial union—both offer to the student the most perfect type of operatic finale that the world possesses. "The Barber" has an advantage over "Figaro" in its subject-matter. There is a livelier as well as lovelier charm in the story of *Count Almaviva's* adventures while outwitting *Dr. Bartolo* and carrying off the mischievous *Rosina*, than in the depiction of the *Count's* intrigues and suspicions after marriage. This difference is accentuated by the contrasted physiognomies of the personages that carry on the action. In "The Barber" these personages have an elemental freshness, an energy which has been dulled, and, in a sense, domesticated in "Figaro." Only in the youthful *Cherubino* and the arch *Susanna* do we find the impetuous initiative which impels the three conspirators and the opposition in "The Barber."

Beaumarchais knew how well adapted the book of "Le Barbier" was for operatic treatment; indeed, it seems that it was only because he had notions concerning the lyric drama like those which prevail to-day that he did not make an opera out of it himself. He was a musician who thought well enough of his creative capacity to compose incidental music for his dramas, but he could not persuade himself that there was any excellence in an art-form which subordinated poetry to a string of tunes, however beautiful or ingeniously combined. "He had doubts," says one writer, "on the subject of the form and general treatment of opera which, to the neglect of the melodic portion of the work ought, he considered, to be assimilated to the spoken drama of real life." A musician and poet with Wagnerian tendencies one hundred and twenty-five years ago! One who withheld operatic treatment from a subject cut out for opera because he did not know how to create and blend the elements of the true lyric drama! The spectacle is edifying. Beaumarchais's comedy met with opposition when first brought out, and so did Rossini's opera; but the reasons were not the same. ["Le Barbier de Séville" is a caustic satire on the social and political conditions which prevailed in France a short time before the revolution. It flatters the plain people and castigates the nobility. For this reason its performance was forbidden by Louis XVI., but the masses, not in a mood to be trifled with in 1775, demanded it and got it. There is nothing political in Rossini's opera. Its book had the approval of the Roman censor before the composer saw it, and neither government nor people had a public pretext for attempting its suppression. The opposition was purely personal,

though it cloaked itself behind an affected devotion to the venerable Paisiello, who was still alive, and his work, which was not yet out of the public mind and popular affection. The story can best be told in connection with the history of the opera.

Rossini, a young man in his twenty-fifth year, who had established a reputation with "Tancredi," "L'Italiana in Algeri" and "Il Turco in Italia," was commissioned to write two operas for the carnival season of 1816 in Rome. The first, "Torvaldo e Dorliska," was produced at the Teatro Argentina on December 26th, 1815—the first day of the carnival. On the same day Rossini signed a contract with Cesarini, the impresario of the Argentine Theatre, to deliver the first act of the second work on January 20th following. For this opera he was to receive 400 Roman scudi (say \$400 American) after the first three performances, which he was to conduct at the pianoforte, as was then the custom. He seems to have had no choice in the matter of the libretto, but agreed to take anything submitted by the impresario and approved by the censor. This is indicated by the contract, but a likelier story is that the author of the libretto, Sterbini, suggested a remodeling of the opera with which Paisiello had won much of his renown. The contract provided, also, that Rossini was to have lodgings with Zamboni, a singer at the opera to whom fell the honor of being the original *Figaro*. Rossini went to work with more than his usual promptitude and completed the score in thirteen days. Castil-Blaze says "one month," but there is no gainsaying the evidence that the time really consumed was less than half a month. Donizetti was once asked whether he believed that Rossini had really written the opera in thirteen days. "It is very possible," was his maliciously sarcastic reply, "he is so lazy!" Lazy Rossini always was, but there is no indication of that fact in the score of "The Barber." As the day for the first performance approached, it is plain enough that either Rossini or Cesarini became apprehensive of trouble. Sterbini, the librettist, was unpopular, and Paisiello had many friends in Rome who were willing to make a fetch out of his "Barbiere," provided that they could thereby suppress the upstart composer who had dared to give a new setting to Beaumarchais's comedy. As a matter of fact, there was nothing new, nothing strange in one composer using a subject that had already served another. A few decades before, on the contrary, it was a very usual thing for composers to borrow not merely subjects but entire texts from each other. Metastasio's librettos were so much admired for the limpidity and beauty of their poetry that they were composed over and over again by the musicians of his time. His "Artaserse" was set no less than forty times, his "Adriano in Siria" twenty-six. Even Mozart resorted to him for his "Clemenza di Tito," which had already been composed by Hasse. Moreover, Rossini had four predecessors in the very work for which Paisiello's friends were preparing to condemn him. Three Germans, Benda, Elsperger and Schulz, had written "Barber" operas after Paisiello and before Rossini, and so had Isouard. Rossini did more than was to have been expected from so indo-

lent and careless a nature. He addressed a letter to Paisiello asking permission to use the subject, and wrote a preface for the libretto in which he heaped adulation on his venerable predecessor, yet ingeniously gave the public to understand that the style of his "Barber" was antiquated. "Beaumarchais's comedy," wrote Rossini, "entitled 'The Barber of Seville, or the Useless Precaution,' is presented at Rome in the form of a comic drama under the title of 'Almaviva, ossia l'inutile Precauzione' in order that the public may be fully convinced of the sentiments of respect and veneration by which the author of the music of this drama is animated with regard to the celebrated Paisiello, who has already treated the subject under its primitive title. Himself invited to undertake this difficult task, the maestro Gioachino Rossini, in order to avoid the reproach of entering rashly into rivalry with the immortal author who preceded him, expressly required that the 'Barber of Seville' should be entirely versified anew and also that new situations should be added for the musical pieces which, moreover, are required by the modern theatrical taste entirely changed since the time when the renowned Paisiello wrote his work."

Paisiello gave his consent to the use of the subject, believing that the opera of his young rival would assuredly fail. At the same time he wrote to a friend in Rome asking him to do all in his power to compass a fiasco for the opera. The young composer's enemies were not sluggish. All the whistlers of Italy, says Castil-Blaze, seemed to have made a rendezvous at the Teatro Argentina on the night set down for the first production. Their malicious intentions were helped along by accidents at the outset of the performance. Details of the story have been preserved for us in an account written by Signora Giorgi-Righetti, who sang the part of *Rosina* on the memorable occasion. Garcia had persuaded Rossini to permit him to sing a Spanish song to his own accompaniment on a guitar under *Rosina's* balcony in the first act. It would provide the needed local color, he urged. When about to start his song, Garcia found that he had forgotten to tune his guitar. He began to set the pegs in the face of the waiting public. A string broke and a new one was drawn up amid the titters of the spectators. The song did not please the auditors, who mocked at the singer by humming Spanish *fiorituri* after him. Boisterous laughter broke out when *Figaro* came on the stage also with a guitar, and *Largo al factotum* was lost in the din. Another howl of delighted derision went up when *Rosina's* voice was heard from within singing *Segui, o caro, deh segui così* ("Continue, my dear, continue thus"). The audience continued "thus." The representative of *Rosina* was popular, but the fact that she was first heard in a trifling phrase instead of an aria caused disappointment. The duet between *Almaviva* and *Figaro* was sung amid hisses, shrieks and shouts. The cavatina *Una voce poco fa* got a triple round of applause, however, and Rossini, interpreting the fact as a compliment to the personality of the singer rather than to the music, after bowing to the public, exclaimed: *Oh, natura!* "Thank her," retorted Giorgi-Righetti; "but for her you would not have had occasion to rise from your chair."

The turmoil began again with the next duet and the finale was mere dumb show. When the curtain fell Rossini faced the mob, shrugged his shoulders and clapped his hands to show his contempt. Only the musicians and singers heard the second act, the din being incessant from beginning to end. Rossini remained imperturbable, and when Giorgi-Righetti, Garcia and Zamboni hastened to his lodgings to offer their condolences as soon as they could don street attire, they found him asleep. The next day he wrote the cavatina *Ecco ridente in cielo* to take the place of Garcia's unlucky Spanish song, borrowing the air from his own "Aureliano" composed two years before, into which it had been incorporated from "Ciro," a still earlier work. When night came he feigned illness so as to escape the task of conducting. By that time his enemies had worn themselves out. The music was heard amid loud plaudits and in a week the opera had scored a stupendous success.

It is only the student of what was the popular taste in Italian opera at the outset of the nineteenth century who is likely to appreciate the fact that when Rossini achieved his first successes he had to overcome a most virulent opposition to his music because of its innovations. In later years he himself spoke condemnation on Verdi's crass and melodramatic methods, by alluding to him in his bad French as *oune mousicienne qui a oune casque!* And this was the way Verdi was looked upon even in London fifty or sixty years ago. He was too blatant, too anxious to express emotion, too regardless of suavity in melodic flow, too indifferent to formularies to please the taste fashioned on Paisiello and Cimarosa. In his day Rossini was thought to be all this, and to be anxious to ape the Germans besides. Sixty or seventy years before, Hasse was called "the Saxon" out of compliment, or at least without prejudice. There was then no German style of operatic composition, or if there was, knowledge of the fact had not penetrated so far as Italy. When the Italians called Rossini "Il tedesco," "the German"—it was not out of compliment, but as a term of opprobrium. Even after the battle had been won so signally in Rome, "The Barber's" progress was not at all rapid. For years it followed in the footsteps of Manuel Garcia, who carried it to London in 1818, to Paris in 1819 and to New York in 1825. The first performance in London took place in the King's Theatre on March 10th, 1818. Parke, an oboe player who wrote two volumes of entertaining memoirs, says that it "went off with unbounded applause," and noted the fact, which fell naturally under his observation, that there were striking effects in the wood-wind parts of the accompaniments. The principal singers were Madame Fodor, Garcia, Ambrogetti and Naldi. Despite its success, however, the opera did not win the degree of favor which the other operas of Rossini enjoyed. This, I fancy, was due to a keener appreciation of the spirit of *opera seria* than of *opera buffa*. The vicissitudes of the King's Theatre were also at their lowest ebb. Ebers, who succeeded to the management in 1821, did not revive the opera till 1822, which was a Rossini year, only four operas not composed by him being on the list. Yet there is no evidence

that "Il Barbiere" was as much liked as "Il Turco in Italia," "La Gazza Ladra," or "Otello," to say nothing of the hit of the season, the oratorio "Mosè in Egitto," which had failed in its original form, but was an overwhelming success when turned into an opera under the title "Pietro l'Eremita." How lightly the obligations to consider the verities of time and local color sat on these old writers! The music which uttered the sentiments of Moses and the children of Israel one day was the next put into the mouths of Peter the Hermit and his contemporaries a few thousand years later. The overture which we now hear as an introduction to "The Barber," and in which fantastic rhapsodists have heard the whispered plotting and merry raillery of *Rosina* contrasted with the stormings of her grouty guardian, was first the open door to the adventures of the Emperor Aurelian in Palmyra, in the third century of the Christian era, and afterward to Shakespeare's Queen Elizabeth. The music of *Almaviva's* cavatina, *Ecco ridente in cielo*, originally resounded from the mouths of Cyrus and his Persians in Babylon. But there is danger of this becoming a digression. We must return to Garcia's wanderings with *Figaro's* basin.

The Paris performance took place on October 26th, 1819, in the Salle Louvois. Ronzi de Begnis, one of the most beautiful women of her time, was the *Rosina*, Garcia, of course, the *Count Almaviva*, Pellegrini the *Figaro* and De Begnis the *Don Basilio*. Paër, the composer, who directed, did not like Rossini, and went so far toward encouraging the prejudice aroused by the Paisiello episode, as to revive the original opera, though Paisiello had been dead nearly three years. His scheme blew out at the breech. The French discovered that their taste had left Paisiello in the rear. Rossini profited by the malicious device ultimately, though his opera was at first coldly received. In this period the intermediary between grand opera as it was cultivated in the capitals of Europe and the people of America was a bastard form of entertainment, half play, half opera, of which the chief purveyor was the Englishman, Henry Rowley Bishop. Bishop, a composer himself, was largely active in providing the theatres of London and the provinces with "adaptations" of the works of the masters. He began with Boieldieu's "Jean de Paris" in 1815, and as fast as such operas as "Don Giovanni," "Le Nozze di Figaro" and the like reached London, he "adapted" them for performance by dramatic companies whose members could sing a bit. These "adaptations" came to America with every English singing actor, and the theatrical relationship between the two countries being even more intimate in that day than it is in the present, the new things of London were seldom absent for more than a year from the theatres of New York. So it happened that "The Barber of Seville" was known in New York quite as soon as it was in Paris, and five or six years before Garcia brought "Il Barbiere di Siviglia" across the sea. The medium of its introduction was Thomas Phillipps, who brought it forward at the Park Theatre for his benefit on May 17th, 1819. Phillipps sang the part of *Almaviva*, and Miss Leesugg, who later became the

wife of the comedian Hackett, was the *Rosina*. On November 21st, 1821, there was another performance for Mr. Phillipps's benefit, and this time Mrs. Holman took the part of *Rosina*.

The record of Italian opera in America begins with the performance of "Il Barbiere" by the Garcia troupe, newly arrived from London, at the Park Theatre on November 29th, 1825. Four of the seven characters in the opera were personified by members of the Garcia family. Manuel Garcia, father, was *Almaviva*; Manuel Garcia, son, *Figaro*; Signora Garcia was *Berta*, and Signorina Garcia, *Rosina*. The last it was who soon won renown as Madame Malibran. She was seventeen years old at the time, but artist enough completely to turn the heads of her listeners. "The Signorina," said one impressionable critic, in reviewing her first performance, "seems to us as being a new creation—a cunning pattern of excellent nature equally surprising by the melody of her voice and by the propriety and grace of her acting"; another wrote (the two notices are brought together in Ireland's "Records of the New York Stage"), "Signorina Garcia's voice is what is denominated in the Italian a fine contra-alto; and her science and skill in its management are such as to enable her to run over every tone and semitone of three octaves with an ease and grace that cost apparently no effort. She does not adopt the florid style of her father, but one which is less assuming, and perhaps more proper in a lady and hardly less effective. Her person is about the middle height, slightly *embon-point*; her eyes dark, arch and expressive, and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts." At the time when this was written, Malibran, to call her by the name by which she is known in musical history, had been on the stage not quite six months, having effected her professional debut in London in "Il Barbiere" on June 7th, 1825. The other performers at this first representation of the Italian "Barber" were Signor Rosich as *Dr. Bartolo*, Signor Angrisani as *Don Basilio* and Signor Crevelli (the younger) as *Fiorello*. The opera was given complete twenty-three times in seventy-nine nights, opening and closing Garcia's memorable season. The records of the box-office show that its drawing power, expressed in dollars, ranged from \$1,843 on the opening night as the maximum, to \$356 on the twenty-ninth night as the minimum; but when it was given for the twenty-third time to close the season the original receipts were almost paralleled, the amount being \$1,834.

It was an accident which gave to "Il Barbiere" the essentials of a scene which is oftener in the minds of the public when the opera is chattered about in the drawing-room than any other episode in it. When Rossini wrote his opera the activity of publishers was not what it is to-day. An opera might have hundreds of performances without getting into print. Publication, in the modern sense, did not at all enter into the negotiations between manager and composer. The latter delivered his manuscript at a stated time, and when the opera had been prepared, conducted a prescribed number of representations. Then for a

period the work belonged to the theatre, in the archives of which the manuscript score and parts were preserved. Composers did not write for immortality, but for the *stagione*—the season—and were happy when a work outlived the *Carnival*, the *Primavera*, or the *Quaresima* for which it had been written. There was nothing strange, therefore, if entire manuscripts or portions of manuscripts disappeared from the theatrical lumber-room. So it happened that by the time that Rossini's "Barbiere" became a part of the musical assets of the world two of its numbers had been lost. They were the overture, for which an earlier work by the same composer has been substituted, as has already been explained, and a trio which filled the incident now spoken of as the "Lesson Scene." Very welcome, indeed, has the hiatus caused by the loss of the trio been to the *Rosinas* from the early days, for it has enabled them all to interpolate the piece or pieces in which they appear to the best advantage. Amusing have been the anachronisms which have resulted from these illustrations of artistic conceit and vanity, and diverting glimpses do they give of the tastes and sensibilities of great *prime donne*. Grisi and Alboni, stimulated by the example of Catalani (though not in this opera), could do nothing nobler than to display their skill by singing Rode's air and variations, a violin piece, in the lesson scene. It grew hackneyed, but nevertheless survived till a later day. Bosio, feeling that variations were necessary, threw Rode's over in favor of those on a polka tune from Alary's "Le Tre Nozze" ("Già della mente involarmi"). Then Madame Gassier ushered in the day of the vocal waltz—Venzano's of amiable memory. Her followers have not yet died out, though Patti substituted Arditi's "Il Bacio" for Venzano's, Madame Sembrich, Strauss's "Voce di primavera," and Madame Melba, Arditi's "Se saran rose." Madame Viardot, with a finer sense of the fitness of things, but forgetful, possibly, or not apprehensive of the fate that befell her father at the first performance of the opera in Rome, introduced a Spanish song. Madame Patti always kept a ready repertory for the scene with a song in the vernacular to bring the enthusiasm of her auditors to a climax and an end—"Home, Sweet Home" in New York and London, "Solovei" in St. Petersburg. Usually she began with the bolero from "Les Vêpres Siciliennes," or the Shadow Dance from "Dinorah." *Qui dit Rosina, pense Patti*, wrote Von Lenz long ago, and many there be among the older opera-goers of to-day who find the saying apposite. Madame Sembrich, living in a period when the style of song of which she and Madame Melba are now the brightest exemplars, is not as familiar as it used to be, has also found it necessary to have an extended list of pieces to satisfy the public. She may sing Proch's Air and Variations, but it will only be followed by a demand for more; let her supplement it with "Ah! non giunge" from "La Sonnambula," the bolero from "Les Vêpres Siciliennes," "O, luce di quest' anima" from "Linda," or the vocalized waltz from Strauss—still the applause remains riotous and yields only when the Spanish lady of the last century sits down to a pianoforte of this and sings Chopin's "Maiden's Wish" in Polish to her own

accompaniment. As for Madame Melba, not to be set in the shade simply because Madame Sembrich is almost as good a pianist as she is a singer, she supplements Arditi's waltz, "Se saran rose," or Massenet's "Sevillana" with Tosti's "Mattinata," to which she also plays an accompaniment.

The story of the opera is simplicity itself. *Dr. Bartolo*, a crusty old fellow, is guardian of the fascinating *Rosina*. He hopes to win her consent to become his wife, and to save her from the attentions of others keeps extremely strict watch and ward over her. But the old proposition remains true: "Love laughs at locksmiths." The *Count Almaviva* has seen her, and her charms have bewitched him. *Rosina* herself feels a strong inclination for the swain who is known to her only by the name of Lindoro. *Almaviva*, to further his suit, and in the hope of obtaining an interview, follows *Proteus's* advice in "The Two Gentlemen of Verona," and visits his lady's chamber with a "sweet consort." Enter *Figaro*, the town factotum, who is promptly enlisted in an enterprise which has for its end the introduction of the lover into the house in which *Dr. Bartolo* keeps his ward a prisoner. Twice the precautions of the jealous old guardian are rendered inutile. *Almaviva* comes in the guise of a drunken soldier who claims to have been billeted upon the *Doctor*; he manages to make himself known to his innamorata, exchanges letters with her, but only escapes arrest at the end by making himself known to a body of soldiery who were about to carry him off. By the sudden change in their attitude toward the rude intruder, *Dr. Bartolo* is "astonied" and becomes the object of *Figaro's* pranks. Next the lover dons the hat and gown of a music master and gets into the presence of his mistress on the pretence that her teacher, *Don Basilio*, is ill and has asked him to take his place. The real *Basilio* comes, and there is a moment of confusion, from which *Figaro* relieves the lovers by persuading *Basilio* that he is really ill with a raging fever and bundling him out of the room. *Figaro* obtains the key of the balcony, and a midnight elopement is planned, but is frustrated by the discovery that the ladder leading from the balcony to the ground has been carried away. Meanwhile, *Bartolo*, having obtained *Rosina's* promise to marry him, arranges for the notary's visit. That official, however, is persuaded by *Figaro* to draw up and attend to the attestation of a marriage agreement between *Count Almaviva* and *Rosina*, and finding that all his precautions have been useless, *Bartolo* gives his blessing to the young people.

H. E. KREHBIEL.

NEW YORK, October 11th, 1900.

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Il Barbiere di Siviglia. (The Barber of Seville.)

Overture.

G. ROSSINI.

Andante sostenuto.

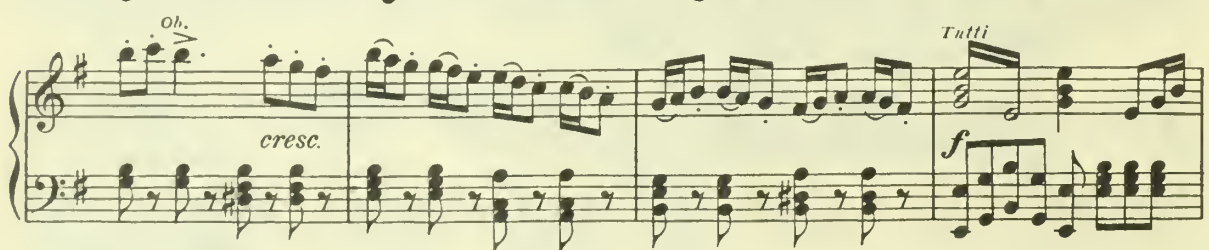
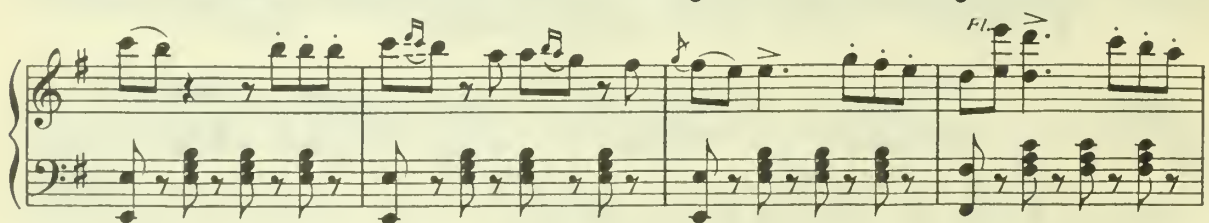
Tutti Strings & Fag.

Wood.

Strings

Piano.

The musical score is written for piano and includes various musical notations such as dynamics (*ff*, *pp*, *f*, *p*, *cresc.*, *dim.*), articulation (accents), and performance instructions (*Tutti*, *Cantabile*, *Fl.*, *Cor.*, *Fag.*, *Timp.*). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into systems, with the first system starting with a piano introduction marked *ff* and *pp*. The second system features a *cresc.* marking and a *pp* dynamic. The third system is marked *Cantabile* and *f*. The fourth system includes *Fl.*, *Cor. sustain*, and *Fag. sustain* markings. The fifth system features *dim.*, *p*, *cresc.*, and *f* markings. The sixth system includes *p*, *f*, and *Timp.* markings. The score concludes with a *Tutti* marking and a *f* dynamic.



This page of musical notation consists of seven systems of staves, primarily for piano and strings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a piano introduction with a *Fag.* (Fagotto) part. The piano part has a complex texture with many chords and moving lines.
- System 2:** Continues the piano texture with more complex chordal structures.
- System 3:** Similar to the previous systems, maintaining the dense piano texture.
- System 4:** Includes a *ff* (fortissimo) dynamic marking and a *Fag. col Bassi* (Fagotto con Basso) instruction.
- System 5:** Features a *f* (forte) dynamic marking and a *Vln.* (Violino) part.
- System 6:** Includes a *mf* (mezzo-forte) dynamic marking and a *2 Vln. & Viola* instruction.
- System 7:** Features a *Tutti* instruction and a *Strs.* (Strings) part, with a *p* (piano) dynamic marking.

The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The piano part is characterized by a high density of chords and complex rhythmic patterns, while the string parts provide a more melodic and harmonic foundation.

Vln. I.
 Vln. II.
 Viola *cresc.*
 Cl.
 Fl.
 Cor.
 Ob.
p
Cantabile
cresc.
mf
p

This page of musical score is divided into eight systems, each with a grand staff (treble and bass clef). The instruments and dynamics are as follows:

- System 1:** Piano (P) accompaniment. Treble staff has chords; bass staff has a steady eighth-note pattern.
- System 2:** Violins (Vlns.) and Piano (P). Treble staff has a sixteenth-note figure. Dynamics: *pp*.
- System 3:** Violins and Clarinet (Vlns. & Cl.) and Piano (P). Treble staff has a sixteenth-note figure. Dynamics: *cresc.*
- System 4:** Flute, Oboe, etc. (Fl. Ob. etc.) and Piano (P). Treble staff has a sixteenth-note figure. Dynamics: *rin f*, *Cornet & Trombe*.
- System 5:** Piano (P) accompaniment. Treble staff has a sixteenth-note figure. Dynamics: *f*.
- System 6:** Tutti (Tutti) and Piano (P). Treble staff has a sixteenth-note figure. Dynamics: *ff*.
- System 7:** Piano (P) accompaniment. Treble staff has a sixteenth-note figure. Dynamics: *ff*.
- System 8:** Strings (Strs.) and Piano (P). Treble staff has chords. Dynamics: *pp*.

This page of a musical score, numbered 7, contains eight systems of staves. The notation includes various instruments and dynamic markings:

- System 1:** Features a piano (p) part with a *cresc.* marking, a Clarinet (Cl.) with a *3* (triple) marking, and a Bassoon (Fag.) with a *p* marking.
- System 2:** Includes a Flute (Fl.) and a Violin (Vln.) with a *3* marking.
- System 3:** Shows a Violin (Vln.) with a *cresc.* marking, a Violoncello (Vcllo) with a *3* marking, and a Clarinet (Cl.) with a *3* marking.
- System 4:** Features Oboe and Clarinet (Ob. & Cl.) with a *pp* marking, and Oboe, Clarinet, and Flute (Ob. Cl. & Fl.) with a *cresc.* marking.
- System 5:** Includes a piano (p) marking.
- System 6:** Features a *cresc.* marking.
- System 7:** Includes a *rinf.* (rinf.) marking.
- System 8:** Features a forte (*f*) marking.

Più mosso

Vln. II. & Viola
ff
Vln. I. & Tutti
Vln. I.
Vln. II.
Viola & Bussi
Tutti

Act I.

9

Nº 1. "Piano, pianissimo., Introduction.

Time of the action, near dawn; place, an open square in Seville. At the left the house of Bartolo, its windows having practicable bars and closed blinds, which can be unlocked and locked at the proper time. Fiorello, lantern in hand, ushers in a number of musicians with their instruments. Later, Count Almaviva, wrapped in a cloak.

Moderato.

Vln. Fag. & Cello

Piano.

Str.

p

Wind sustain

Fag. & Viola

Fiorello. (coming forward cautiously)

F. Pia - no, pia - nis - si - mo, sen - za par - lar,
Hush, let us soft - ly tread, breathe not a word,

p

F. tut - ti con me ve - ni - te qua, ve - ni - te qua.
No one must see, no one must see, no one must hear.

f *p*

Chorus.

TENOR. (sotto voce).
 Pia - no, pia - nis - si - mo, ec - co - ci qua,
 Hush, let us soft - ly tread, breathe not a word,

BASS. (sotto voce).

Fiorello.

F.
 Ve - ni - te qua, pia - no,
 Breathe not a word. Soft - ly,

ec - co - ci qua, pia -
 No one must see, soft -

F.
 ve - ni - te qua.
 no one must hear.

no, ec - co - ci qua.
 ly, no one must hear.

Strings pizz.
p. *stacc.*

F.
 Tut-toè si - lenzio, nes-sun qui
 No sound is stirring, all here is

cl. *cl.*

F. sta, chei no - stri canti
still, Till we with singing

p *cl.*

F. pos - sa tur - bar; Tut - to è si - len - zio, nessun qui sta, chei nostri
night's si - lence fill. No sound is stirring, all here is still, Till we with

Wood
p *cl.*

F. can - ti pos - sa tur - bar; Tut - to è si - len - zio, nes - sun qui sta, chei no - stri
singing night's silence fill. No sound is stirring, all here is still, Till we with

Count (sotto voce). Fiorello.
F. can - ti pos - sa tur - bar. Fio - rel - lo, O - là! Si -
C. singing night's silence fill. Fio - rel - lo, Ho - la! My

Vln.
pp *Viola & Basso*
pp

Count. Fiorello.
F. gnor, son qua. Eb - ben! glia - mi - ci? Son pron - ti già.
C. lord, I'm here. Your friends, where are they? They're stand - ing near.

Strings arco
p

Count.

C. Bra - vi, bra - vis - si - mi! fa - te si - len - zio, pia - no, pia -
 All to my wish has sped, none have ob - serv'd you, But let them

Ob. & Fag. Viola cresc.

C. nis - si - mo, sen - za par - lar, sen - za par - lar.
 soft - ly tread, no one must see, no one must hear.

F. Fiorello.
 Sen - za par -
 No one must

Chorus.
 Pia - no, pia -
 Yes, we will

f *p*

C. Pia - no,
 Soft - ly.

F. lar, see, sen - za par - lar, ve - ni - te
 no one must hear. Breathe not a

nis - si - mo, sen - za par - lar,
 soft - ly tread, no one shall hear.

C. *sen - za par - lar, pia - no,*
No one must see, soft - ly,

F. *qua,*
word,

sen - za par - lar, pia - no,
No one shall see, soft - ly,

C. *sen - za par - lar.*
no one must hear.

F. *sen - za par - lar.*
no one must hear.

sen - za par - lar.
no one shall hear.

Nº 2. "Ecco ridente in cielo.,
 Cavatina.

Largo. (The musicians tune their instruments.)

f *p* *Cl.* *Guitars*

Cor. *f* *p* *tr* *Fl.* *3* *6* *6* *cresc.* *Tromb.*

Vln. & Ob. *3* *6* *6*

Fl. Ob. & Cl. *6* *6*

Count.

Ec - co ri-den-te in cie - - lo spun - ta la bel - la au -
 Dawn, with her ro - sy man - - tle, Stands at the gate of

pp Strings & Guitars

ro - - ra, e tu non sor - gian - co - - ra, e
 morn - ing, Night's gloom a - far is driv - - en, Yet

c. *puoi dormir co - sì? Sor - gi, mia dol - ce spe - me,
thou art slum - b'ring still! Wake, and a - rise, my fair - est,*

c. *vie - ni, bel-l'i - dol mi - o, ren - di men cru - do, oh Di - o! lo
Look forth in beau - ty beam - ing, Brighter than sun - shine gleam - ing With*

Trombe

a piacere

c. *stral, lo stral che mi fe - rì, lo stral che mi fe -
joy, with joy my heart to fill, with joy my heart to*

Allegro.

c. *rì. Oh sor - te! già veg - go quel
fill. Oh mo - ment of rap - ture! Her*

mf *Wood* *Cor. Strings pizz. & Guitars* *p*

c. *ca - ro sem - bian - te: que -
fair hand ap - pear - eth; My*

arco *mf*

st'a - nima a - - man - te ot - ten - - ne - - pie -
 sigh - ing she hear - eth, My pray'r she

p

tà!
 grants.

Wind
p

Oh i - stan - te
 Bliss - ful moment,

sf

d'a - - mo - re! Fe -
 She ap - pear - eth! My

sf *cresc.* *sf*

li - ce
 sighing

no - - men - to! i -
 she she heareth! Ye

f *sf*

stan - te d'a - - mo - re! fe - li - ce mo - men - to!
 mo - ments, oh has - ten, Un - til I be - hold her!

p *mf*

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17

oh dol - ce con - ten - to, chee -
Un - til I have told her My

p

gual, no, non ha, no,
heart she en - chants, Un

p

no, chee - gual non ha, chee - gual non ha! oh dol - ce con -
til I've told her my heart, my heart she en - chants, un - til I have

a piacere
cresc. *f* *p*

ten - to, chee - gual non
told her my heart she en -

tutti *f*

ha! che e - gual non ha! chee -
chants, my heart she en - chants, my

p

gual non ha! chee - gual non ha! chee - gual non
heart she en - chants, yes, she en - chants, yes, she en -

ha! che e - gual, che e - gual non ha!
chants, my, heart she en - chants!

f

ff

Nº 3. Continuation and Stretta of Introduction.

Count.

Recitative.

Ehi, Fio-re! Ho, Fio-re! Fiorello.

Di', la ve-di? Dost thou see her?

Mio si-gno-re! Signor,
Sir, command me. I see

Str.

p

Tempo I.

Ah ch'è va-na-o-gni spe - ran - za!
Ah, in vain is all my pleading!

no. Si - gnor con - te,
naught. Sir, the morning

Tempo I.

p Cl. & Fag. Viola

Count.

F. C. *il gior-no a - van - za. Ah che pen - so!*
is far ad - vanc - ing. Yet she stirs not!

cresc. *f*

C. *che fa - rò? Tut - to è va - no -*
*All is vain - *pizz.* I'll dis - miss them:*

p *p stacc.*

C. *Buo - na gen-te! - A -*
Friends, come hith - er, Chorus (sotto voce). Come

Mio si - gnor -
Sir, we come.

(The Count gives his purse to Fiorello, who distributes money to the musicians.)

C. *van-ti, a - van-ti! Più di suo - ni, più di*
nearer, come nearer! Here I need no more de -

p

C. *can - ti, più - di suo - ni, io bi - so - gno or - mai non*
tain ye, Take my thanks, yes, my good friends, take my thanks and

Fiorello.

C. F. ho. Buona notte a tut-ti quanti, più di voi che far non sò, buo-na
go. Here no longer we will de-tain ye, So good-bye, my friends, now go, Here no

F. notte, buo-na not-te, più di voi che far non sò.
longer we'll de-tain ye, So good-bye, my friends, now go. *pp* *pp*

(The musicians surround the Count, thanking him and kissing his hands and the hem of his cloak; he, annoyed
Allegro vivace.

Vins. & Fag.
p

by their noisy demonstrations, tries to chase them off, as does also Fiorello.)

F. l.

Count.
Ba-sta,
Silence,

Chorus.
Mil-le grazie, mio si-gno-re, del fa-vo-re, del-l'o-
Sir, we humbly thank your ho-nor, No-ble pa-tron, gen-rous

C. *ba-sta, non par-la-te! ma non serve, non gri-da-te!*
 gently, I dismiss ye, 'Tis suf-ficient, pray now cease ye!
 no-re, mille grazie, mio si gnore, del fa vo-re, del-l'o-
 donor, Sir, we humbly thank your honor, Noble patron, gen'rous

C. *Ma-le-det-ti! an-da-te vi-a!*
 Fiorello. Oh con-found ye! bestill, ye rascals!
 Zit-ti, zitti, che ru-mo-re! ma-le-
 Pray, be silent, hush, ye rascals! was such
 nore! Ah, di tan-ta cor-te-si-a, ah, di tan-ta cor-te-si-a ob-bli-
 donor, For your bounty we are grateful, for your bounty we are grateful, Thousand,

Vlrs. Cl. & Fag. p
Ob.

C. *ah ca-naglia, via di qua! Tut-to*
 was such uproar ev-er heard! All the
 F. *dett! via di qua! Ve' che*
 uproar ev-er heard! Friends, the
 ga-ti, ob-bli-ga-ti, ob-bli-ga-ti in ve-ri-tà!
 thousand, thousand thanks, a thousand thanks to you, my lord.

F. & Vln. I p
Vln. II p
Putti

C.  quan-to il vi - ci - na - to, tut - to quan-to il vi - ci - na - to que - sto
neighbors will be flock-ing, all the neighbors will be flock-ing To be -

F.  chias-so in-dia - vo - la - to, ve' che chias-so in-dia - vo - la - to! ah che
noise you make is shock-ing, yes, the noise you make is shock-ing, Have a

 Oh che in-contro for - tu - na-to!
Gold - en pieces, what good fortune!

 *cresc.*

C.  chias-so, que - sto chias-so, que - sto chias-so sve - glie - rà, sì, tut - to
hold this scene ab - surd, yes, to be - hold this scene ab - surd, yes, all the

F.  rab - bia, ah che rab - bia, ah che rab - bia che mi fa! ma ve' che
care, yes, have a care lest to chas - tise ye I am stirr'd! Be - gone, the

 È un si - gnore di qua - li - tà. Oh che in-
We're most lucky, up-on my word! Gol - den



C. 
 quan-to il vi - ci - na - to que - sto chias - so sve - glie - rà!
 neighbors will be flock - ing To be - hold this scene ab - surd.

F. 
 chias - so in - dia - vo - la - to! ah - che rab - bia che mi fa! Ma - le -
 noise you make is shock - ing, To chas - tise ye I am stirr'd! Go, ye


 con - tro for - tu - na - to! è un si - gnor di qua - li - tà, sì,
 piec - es, what good for - tune! We're most luck - y, 'pon my word, yes,


mf *f*

C. 
 Ah ca - na - glia, via di qua!
 Go, ye rascals, ser - vile herd!

F. 
 det-ti, an - da - te vi - a, ma - le - det-ti, an - da - te vi - a, ah ca - na - glia, via di
 rascals, 'tis suf - ficient, go, ye rascals, 'tis suf - ficient, Was such uproar ev - er


 sì, è un si - gnor di qua - li - tà!
 this is luck, up on my word!



ff

C. *ff* Tut - to quan - to il vi - ci - na - to que - sto chias - so
All the neigh - bors will be flocking. To be - hold this

F. qua! ca - na - glia, ah ca - na - glia, ah ca - na - glia, heard! I tell ye go, ye ras - cals, Was such up - roar

E un si - - gnor di qua - li - tà, sì, gra - zie, gra - zie
This is luck, up - on my word, A thousand, thousand

ff

C. sve - glie - rà! Basta, basta! Basta, basta!
scene ab - surd. Silence, silence! silence, silence!

F. via di qua! Zit - ti, zit - ti! Zit - ti, zit - ti! Oh che
ev - er heard! Hush, ye rascals, hush, ye rascals, Was such

del fa - vor. Gra - zie, gra - zie!
thanks, my lord. Thank you, thank you!

Strings only

C. Ah ma - le - detti andate vi - a, ma - le - detti andate vi - a, ah ca - naglia, via di
Ah go, ye rascals, I dismiss ye, go, ye rascals, I dismiss ye, Was such uproar ev - er

F. rabbia che mi fa!
uproar ev - er heard!

p

C. qua! Ma-le-det-ti, anda-te vi-a! ah ca-
heard! Go, ye rascals, I dismiss ye! Was such

F. Zit-ti, zit-ti, che ru-more! ma-le-detti,
Hush, ye rascals, 'tis suf-ficient! Was such uproar

Ah di tan-ta cor-te-si-a, ah di tan-ta cor-te-si-a ob-bli-ga-ti, ob-bli-
For your bounty we are grateful, for your bounty we are grateful, Thousand, thousand, thousand,

as before
p

C. naglia, via di qua! Tut-to quanto il vi-ci-na-to, tut-to
uproar ev-er heard! All the neighbors will be flocking, all the

F. via di qua! Ve' che chiasso india-vo-la-to! ve' che
ev-er heard! Go, the noise you make is shocking, yes, the

ga-ti, ob-bli-ga-ti in ve-ri-tà. Oh che in-contro
thanks, a thousand thanks to you, my lord. Gold-en pieces,

p

C. *quan-to il vi - ci - na - to que - sto chias - so, que - sto chias - so, que - sto*
 neighbors will be flock - ing To be - hold this scene ab - surd, yes, to be -

F. *chiasso in - dia - vo - la - to! oh - che rab - bia, oh - che rab - bia, oh - che*
 noise you make is shock - ing, Have a care, oh, have a care, Lest to chas -

for - tu - na - to!
 what good fortune!

È un si - gno - re
 We are luck - y,

cresc.

C. *chias - so sve - glie - rà, sì, tut - to quan - to il vi - ci - na - to que - sto*
 hold this scene ab - surd, yes, all the neighbors will be flock - ing To be -

F. *rab - bia che mi fa! ma ve' che chiasso in - dia - vo - la - to! Oh - che*
 tise - ye I am stirr'd! Be - gone; the noise you make is shock - ing, To chas -

di qua - li - tà. Oh che in - con - tro for - tu - na - to! è un si -
 up - on my word. Gold - en piec - es, what good for - tune! We are

f

ff

C. *ff*
 chiasso sve-glie-rà, sì, tut - to quan - to il vi - ci -
 hold this scene ab - surd, yes, all the neigh - bors will be

F. *ff*
 rab-bia che mi fa! Ma ve' che chias - so in - dia - vo -
 tise ye I am stirr'd! Be - gone, this noise you make is

ff

gnor di qua - li - tà_ sì - gno - re_ gra - zie, gra - zie,
 luck - y, 'pon my word! Oh thank you, thank you, thank you,

ff

C. *ff*
 na - to que - sto chias - so sve - glie - rà, sì, tut - to
 flock - ing To be - hold this scene ab - surd, yes, all the

F. *ff*
 la - to! oh che rab - bia che mi fa! ma ve' che
 shock - ing, To chas - tise ye I am stirr'd! Be - gone, the

ff

gra - zie, è un sì - gno - di qua - li - tà_ sì - gno - re_
 thank you, This is luck - up - on my word, Oh thank you,

ff

C. 
 quan - to il vi - ci - na - to que - sto chias - so
 neigh - bors will be flock - ing To be - hold this

F. 
 chias - so in - dia - vo - la - to! oh che rab - bia
 noise you make is shock - ing, To chas - tise ye


 gra - zie, gra - zie, gra - zie, è un si - gnor di
 thank you, thank you, thank you, This is luck, up -









C. 
 sve - glie - rà, que - sto chias - so sveglie - rà, que - sto chias - so sveglie - rà! ma - le -
 scene ab - surd, hence, be - gone, ye servile herd, hence, be - gone, ye servile herd, hence, be -

F. 
 che mi fa! oh che rab - bia che mi fa! oh che rab - bia che mi fa! ma - le -
 I am stirr'd, to chastise ye I am stirr'd, to chastise ye I am stirr'd! Was such


 qua - li - tà, di qua - li - tà, di qua - li - tà, qua - li -
 on my word, up - on my word, up - on my word, 'pon my









det-ti, via di qua, via di qua, via di qua!
gone, ye servile herd, servile herd, servile herd!

det-ti, via di qua, via di qua, via di qua!
up-roar ev-er heard, ev-er heard, ev-er heard!

tà, qua-li - tà, qua-li - tà, qua-li - tà! (exeunt musicians)
word, 'pon my word, 'pon my word, 'pon my word!

dim.

p *morendo*

Recitative.

Count. Fiorello.

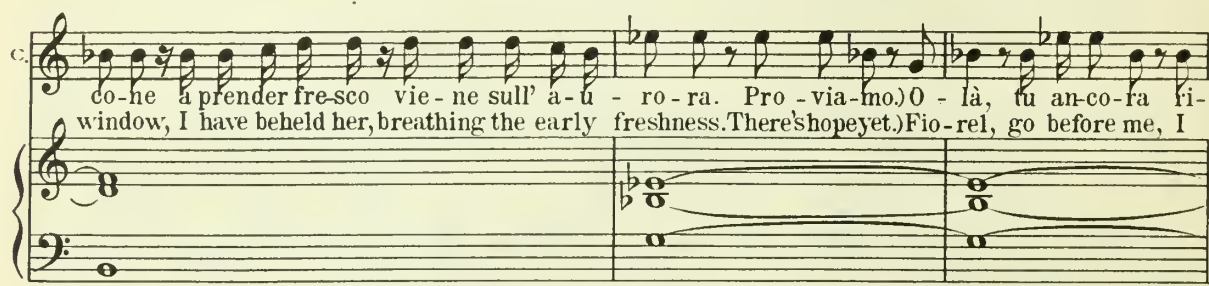
Gente indiscre-ta! Ah qua - si con quel chiasso impor - tu-no, tut-to quan-to il quar-
Tur-bulent fellows! I thought they'd never end their noisy chatter, all the neighbors are

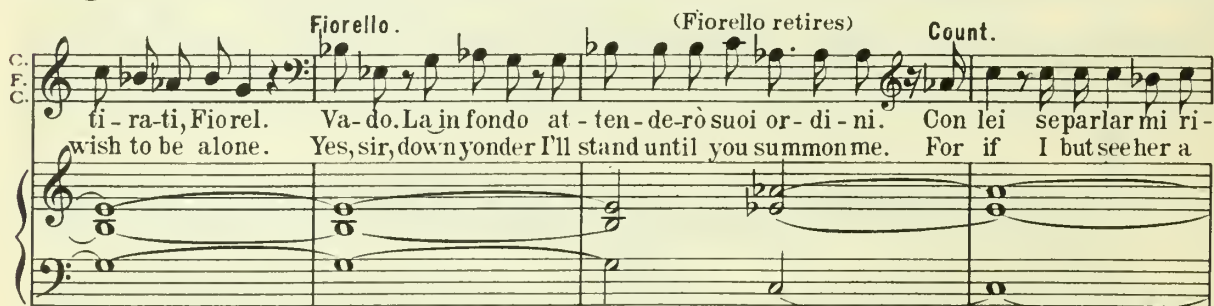
Count (looking towards the balcony).

tie-re han ri-sveglia-to. Al-fin so-no par-ti - ti! E non si ve-de! E j-nu-ti - le spe-
stirring to know the reason. At last we have dispatch'd them. I cannot see her! I linger here in

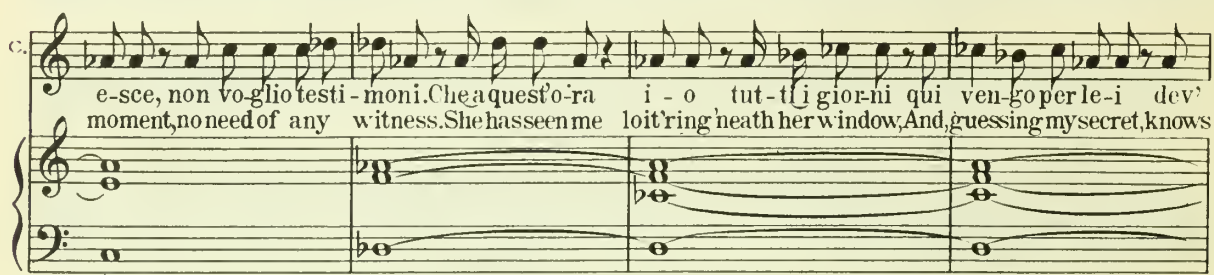
(walking about, reflecting)

C.  rar. (Ep-pur qui vo-glio as-pet-tar di ve - der-la. O - gni mat-ti - na el-la su quel bal-vain. (And yet I will not quit this spot ere I've seen her. There ev-'ry morning, gazing from yonder

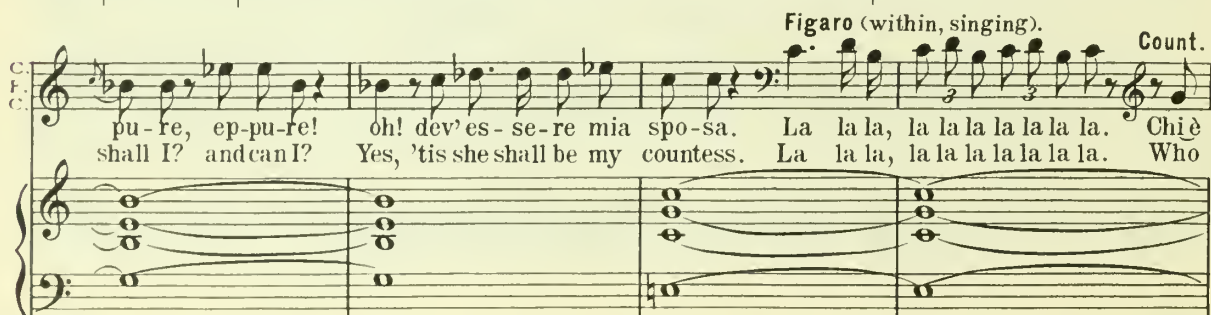
C.  co-ne a prender fre-sco vie - ne sull' a - u - ro - ra. Pro - via - mo.) O - là, tu an-co-ra ri-window, I have beheld her, breathing the early freshness. There's hope yet.) Fio-rel, go before me, I

C.  ti - ra - ti, Fiorel. Va - do. La in fondo at - ten - de - rò suoi or - di - ni. Con lei se parlar mi ri-wish to be alone. Yes, sir, down yonder I'll stand until you summon me. For if I but see her a

Fiorello. *(Fiorello retires)* *Count.*

C.  e - sce, non vo-glio testi - moni. Che a quest'o - ra i - o tut - ti i gior - ni qui ven - go per le - i dev' - moment, no need of any witness. She has seen me loit'ring heath her window, And, guessing my secret, knows

C.  esser av - ve - du - ta. Oh ve - di a - mo - re a un uo - mo del mio rango co - me l'ha fat - ta bel - la! Ep - that I fondly love her. Oh wonder, enchantment, Oh love, how great thy magic! How hast thou now transform'd me! And

C.  pu - re, ep - pu - re! oh! dev' es - se - re mia spo - sa. La la la, la la la la la la. Chi è shall I? and can I? Yes, 'tis she shall be my countess. La la la, la la la la la la. Who

Figaro (within, singing). *Count.*

c. mai quest'im-por-tu-no? La-scia-mo-lo pas-sar; sot-to quegl' ar-chi non ve-
can be this in-trud-er? I'll hide and let him pass; Un-der those arch-es nonewill

(Hides under the portico)

c. du-to, ve-drò quan-to bi-so-gna; già l'al-ba ap-pa-re, e a-mor non si ver-gogna.
seem, from thence I can observe him; 'tis now broad day-light, but love is never weary.

Nº 4. "Largo al factotum della città.,,
Cavatina.

Allegro vivace.

Piano. *Tutti* *f* *Str.* *p* *p*

Tutti *f*

p *p*

Figaro. (singing behind the scenes)

(within)

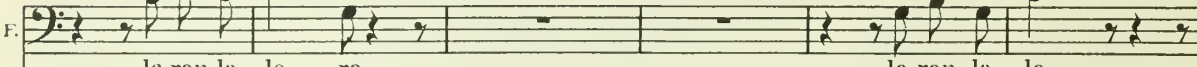

F.  

La la la le ra,
La la la le ra,

F.  

la la le ra,
la la le ra,

cresc.

F.  

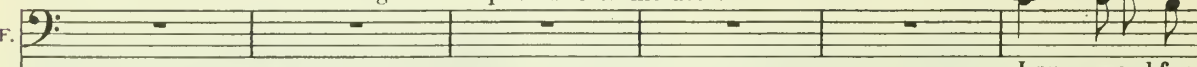
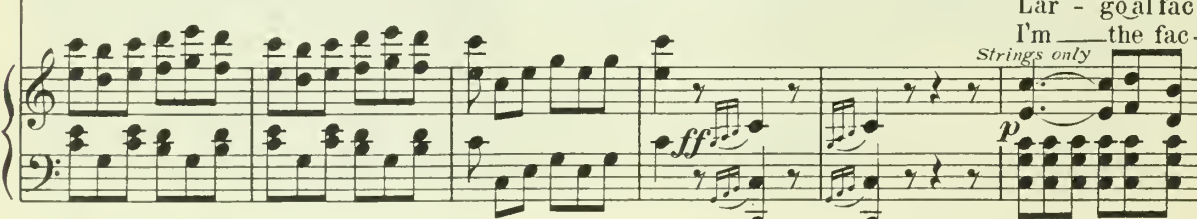
la ran la le ra,
la ran la le ra,

la ran la la.
la ran la la.

rinf.

(Enters with a guitar suspended from his neck.)

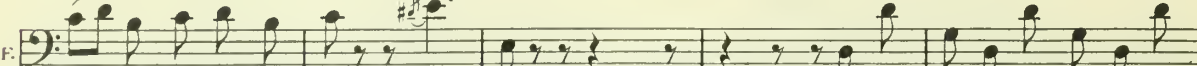
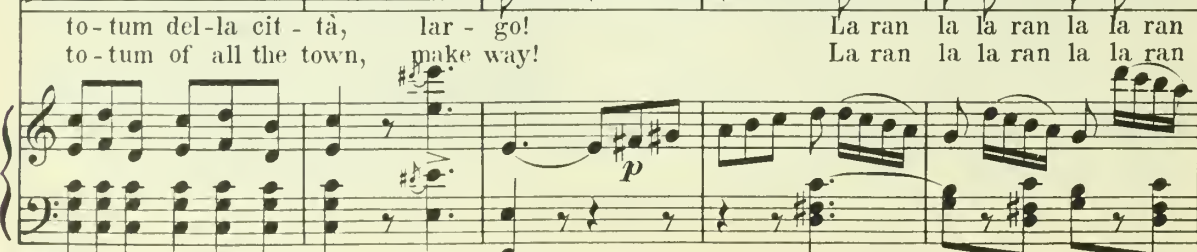
Figaro.

F.  

Lar - go al fac-
I'm the fac-

Strings only

ff *p*

F.  

to - tum del-la cit - tà, lar - go!
to - tum of all the town, make way!

La ran la la ran la la ran
La ran la la ran la la ran

p

f

F. *la la. Pre - sto a bot - te - ga, chè l'al - ba è già, pre - sto!*
la la. Quick now to business, morning hath shown, 'tis day.

f *p*

F. *La la ran la la ran la le ra la.*
La la ran la la ran la le ra la.

cl. *p*

F. *Ah che bel vi - ve - re, che bel pia - ce - re, che bel pia -*
Oh, 'tis a charming life, brim - ful of plea - sure, brim - ful of

Fl. *cresc.* *Fug.*

F. *ce - re per un bar - bie - re di qua - li - tà! di qua - li - tà!*
pleasure, That of a bar - ber, used to high life, used to high life!

p *mf*

F. *Ah — bra - vo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra - vo!* *La ran*
No — one can vie with the bril - li - ant Fi - ga - ro, no, none. *La ran*

f *p*

F. *la la ran la la ran la la.* For - tu - na - tis - si - mo per ve - ri -
la la ran la la ran la la. Al - ways in luck where good fortune is

F. *tà! bra - vo!* La ra la la ran la la ran la la. For - tu - na -
rife. Well done! La ran la la ran la la ran la la. Al - ways in

F. *tis - si - mo per ve - ri - tà,* for - tu - na - tis - si - mo per - ve - ri -
luck where good for - tune is rife, al - ways in luck where good for - tune is

F. *tà! Lale ran la la le ran la la rela re la la la ran la la ran la.*
rife! Lale ran la la le ran la la rela re la la laran la la ran la.

F. Pronto a far tut - to, la not - te, il
 Ear - ly and late, for all who re -

F. *gior-no sempre d'in - tor - no in gi-ro sta. Mi-glior euc - ca - gna per un bar- quire me, Nothing can tire me, rea-dy for all. Of all pro - fessions that can be*

mf

F. *bie - re, vi - ta più no - bi - le, no, non si dà. La le ran la le ran la le ran mentioned, That of a bar-ber is best of them all. La le ran la le ran la le ran*

f

Fag. & Strings

F. *la le ran la le ran la le ran la le ran la la le ran la le ran la le ran la.*

cresc.

f

F. *Ra - so - rie pet - ti - ni, lan - cet - tee Scissors in hand, 'mongst my combs and my*

F. *for - bi - ci al mio co - man - do tut - to qui sta, lancet - tee for - bi - ci, ra - so - rie ra - zors, I stand at the door, when customers call, Scissors in hand, 'mongst my combs and my*

F. *pet - ti - ni al mio co - man - do tut - to qui sta. Vè la ri -*
ra - zors, I stand at the door when cus - tomers call. Then there are

F. *sorsa poi del me - stiere col - la don - net - ta, col ca - va -*
cases, quite di - plo - matic, Heredamsel sigh - ing, there swain ec -

F. *lie - re, col - la don - net - ta, la le ran le rà, col ca - va - lie - re, la le ran*
sta - tic, here damsel sighing, la le ran le ra, there swain ec - sta - tic, la le ran

F. *la, la, la. Ah che bel vi - ve - re,*
la, la, la. 'Tis a - de - lightful life,

F. *che bel pia - ce - re, che bel pia - ce - re per un bar - bie - re di qua - li -*
brim - ful of plea - sure, brim - ful of pleasure, That of a bar - ber, used to high

F. *tà! di qua-li - tà!* *Tut-ti mi*
life, used to high life! *I am in*

F. *chie-do-no, tut-ti mi vo-glio-no, don-ne, ra-gaz-ze,*
such request, nor night nor day I've rest, Old men and maidens,

F. *vec-chie fan-ciulle: Qua la par-ruc-ca, - pre-sto la*
matrons and gallants. "Have you my wig there?" "Quick here and

F. *bar-ba - qua la san-gui-gna - pre-sto il bi - gliet-to - Tut-ti mi*
shave me." "I've got a headache." "Run with this letter," I am in

F. *chie-do-no, tut-ti mi vo-glio-no, tut-ti mi chie-do-no, tut-ti mi vo-glio-no: Qua la par-*
such request, nor night, nor day I've rest, I am in such request, nor night, nor day I've rest. "Have you my

F. *ruc - ca, pre - sto la bar - ba, presto il bi - gliet - to! Fi - ga-ro, Fi - ga-ro,*
wig there," "Quick here and shaveme," "Run with this let - ter." Fi - ga-ro, Fi - ga-ro,

cresc.

F. *Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro— Ahi - mè! — ahi -*
Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro— No more, — no

ff

F. *mè! — che fu - ria! ahi - mè! — che fol - la! U - no al-la vol - ta*
more! — this cla - mor I'll bear — no lon - ger! For pi - ty's sake, speak

F. *per ca - ri - tà, per ca - ri - tà, per ca - ri - tà! u - no al-la*
one at a time, for pi - ty's sake, for pi - ty's sake, for pi - ty's

dim.

F. *vol - ta, u - no alla vol - ta, u - no al-la vol - ta per ca - ri - tà!*
sake, speak one at a time, oh for pi - ty's sake, speak one at a time!

p

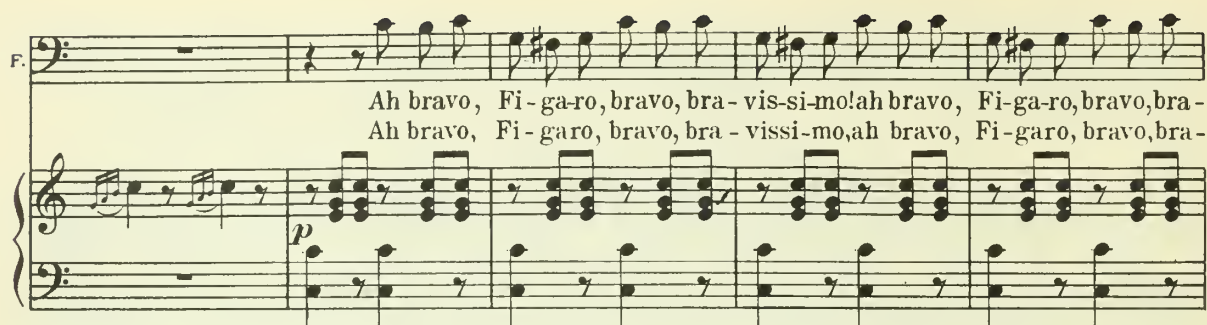
F. *Fi - ga-ro! Son qua. Ehi- Fi - ga-ro!*
Fi - ga-ro! I'm here. Eh- Fi - ga-ro!

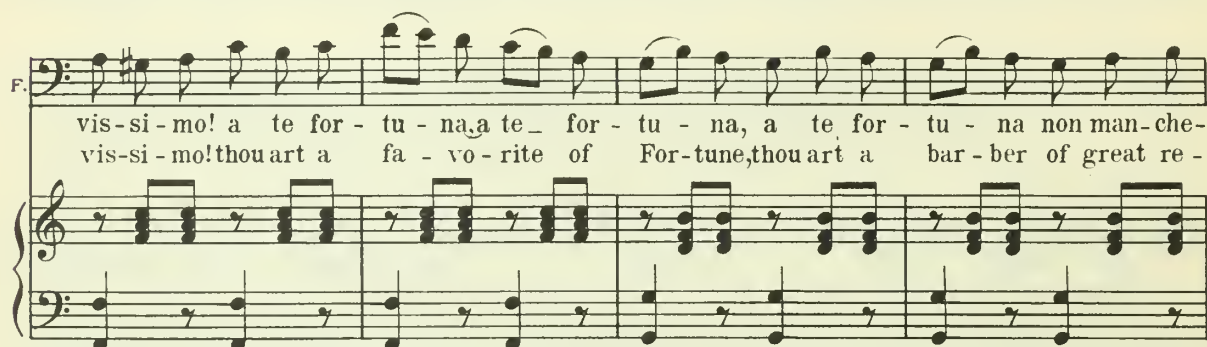
F. *Son qua. Fi-ga-ro qua, Fi-ga-ro là, Fi-ga-ro qua, Fi-ga-ro*
I'm here. Fi-ga-ro here, Fi-ga-ro there, Fi-ga-ro there, Fi-ga-ro

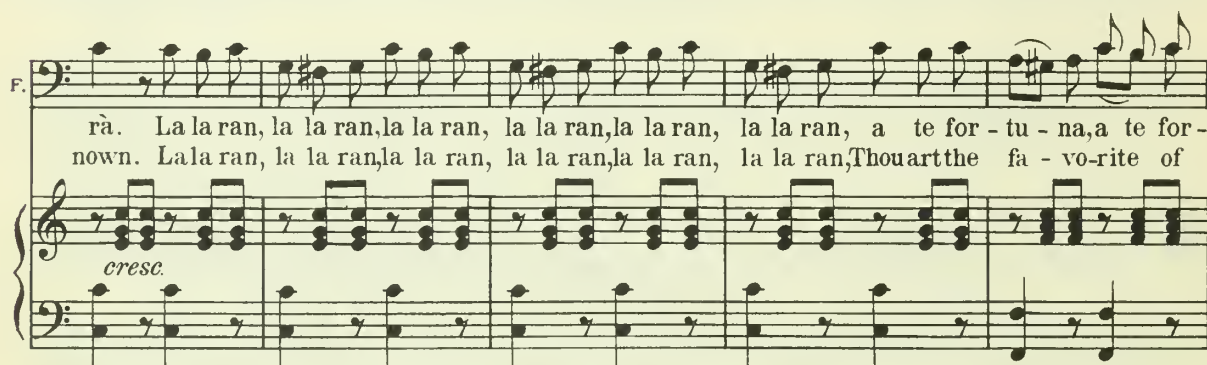
F. *là, Fi-ga-ro su, Fi-ga-ro giù, Fi-ga-ro su, Fi-ga-ro giù! Pronto pron-*
where! Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro stay, Fi-ga-ro go. I'm in-dis-

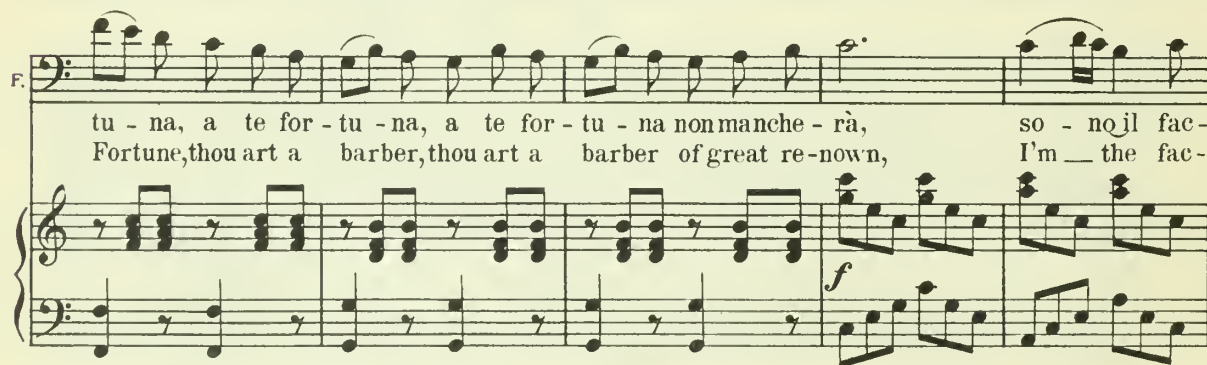
F. *tis-si-mo son co-me il ful-mi-ne, so-no il fac - to - tum del-la cit - tà, del-la cit-*
pen-sa-ble, ir - re - pre - hen-si-ble, I'm the fac - to - tum of all the town, of all the

F. *tà, del-la cit - tà, del-la cit - tà, del-la cit - tà!*
town, of all the town, of all the town, of all the town!

F.  Ah bravo, Fi-ga-ro, bravo, bra-vis-si-mo! ah bravo, Fi-ga-ro, bravo, bra-
Ah bravo, Fi-ga-ro, bravo, bra-vissi-mo, ah bravo, Fi-ga-ro, bravo, bra-

F.  vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-
vis-si-mo! thou art a fa-vo-rite of For-tune, thou art a bar-ber of great re-

F.  rà. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, a te for-tu-na, a te for-
nown. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, Thou art the fa-vo-rite of

F.  tu-na, a te for-tu-na, a te for-tu-na non man-che-rà, so-no il fac-
Fortune, thou art a barber, thou art a barber of great re-nown, I'm the fac-

F.  to-tum del-la cit-tà, — so-no il fac-to-tum del-la cit-
to-tum of all the town, — I'm the fac-to-tum of all the

F. 

tà, — del — la — cit — tà, — del — la — cit — tà, del — la cit —
town, of — all — the — town, of — all — the town, of all the

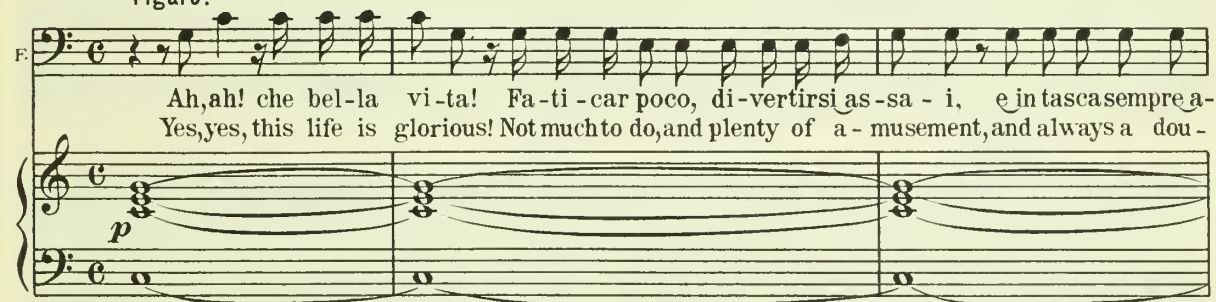
ff

F. 

tà!
town!

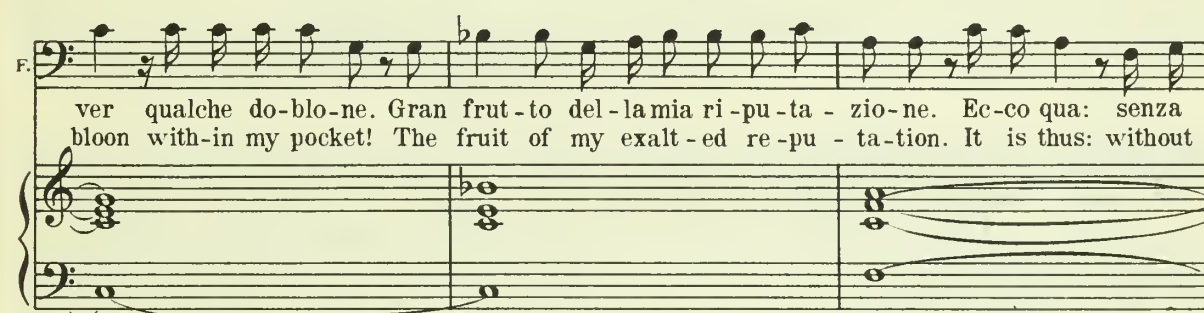
Recit.

Figaro.

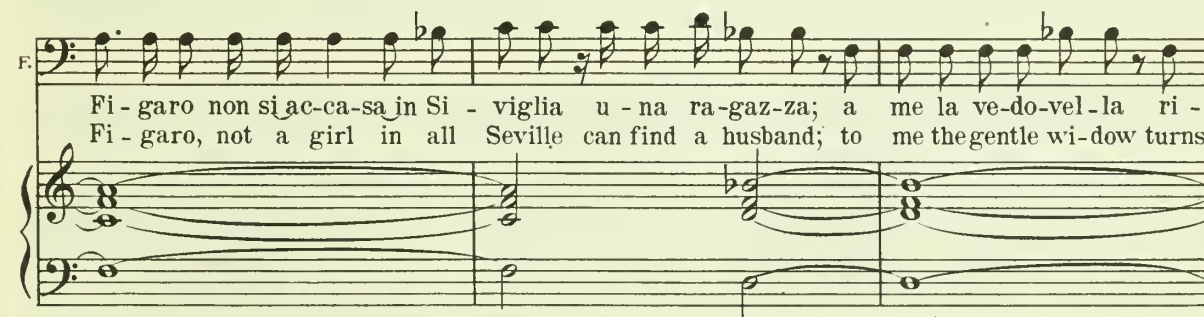
F. 

Ah, ah! che bel-la vi-ta! Fa-ti-car poco, di-vertirsi as-sa-i, e in tasca sempre a-
Yes, yes, this life is glorious! Not much to do, and plenty of a-musement, and always a dou-

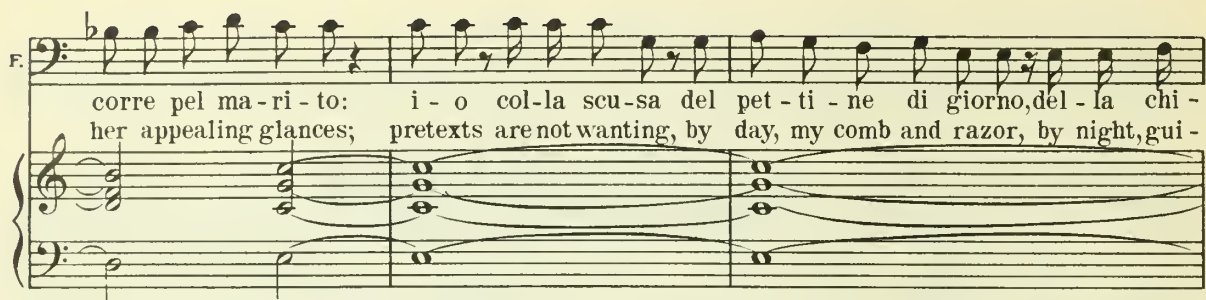
p

F. 

ver qualche do-blo-ne. Gran frut-to del-lamia ri-pu-ta-zio-ne. Ec-co qua: senza
bloom with-in my pocket! The fruit of my exalt-ed re-pu-ta-tion. It is thus: without

F. 

Fi-garo non si ac-ca-sa in Si - viglia u - na ra-gaz-za; a me la ve-do-vel-la ri -
Fi-garo, not a girl in all Seville can find a husband; to me the gentle wi-dow turns

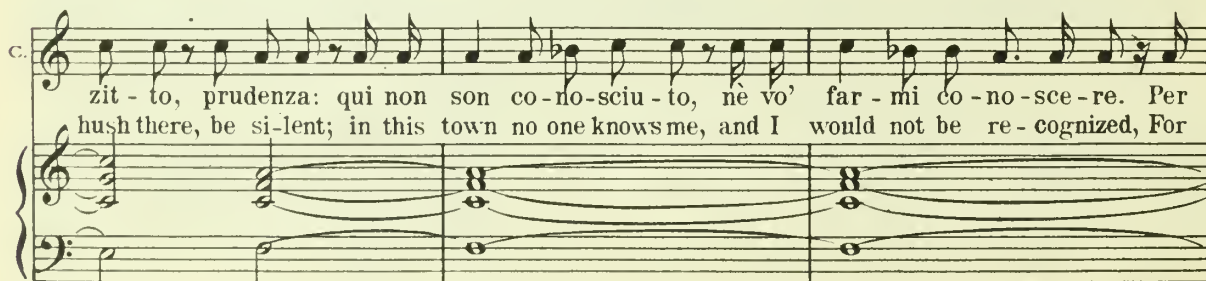
F. 
 corre pel ma-ri-to: i-o col-la scu-sa del pet-ti-ne di giorno, del-la chi-
 her appealing glances; pretexts are not wanting, by day, my comb and razor, by night, gui-

F. 
 tar-ra col fa-vor del-la not-te, a tut-ti-o-ne-sta-men-te, non fo per dir, m'a-
 tar in hand, I go se-re-nading; I ne'er o'erstep good manners, none I of-fend; to

F. 
 dat-to a far piacere. Oh che vi-ta, che vi-ta, oh che mestiere! Or-sù, presto a bot-
 please, my sole ambition. 'Tis de-lightful, delightful! Best of professions! Now to business, time is

Count. 
 te-ga. (E des-so, o pur m'in-ganno?) (Chi sa-rà mai co-stu-i?) (Oh è lui senz'
 pressing. (Those features seem quite fa-miliar!) (Now who the deuce can that be?) (No, I'm not mis-

Figaro. 
 al-tro!) Fi-ga-ro! Mio pa-dro-ne— Oh! chi veg-go! Ec-cel-len-zà! Zit-to,
 taken!) Fi-ga-ro! Sir, your servant— Oh, your lordship! how surprising! Hush there,

C. 
 zit-to, prudenza: qui non son co-no-sciu-to, nè vo' far-mi co-no-sce-re. Per
 hush there, be si-lent; in this town no one knows me, and I would not be re-cognized, For

Figaro.

C. F. questo ho le mie gran ra - gio-ni. In-ten-do, in - ten-do, la lascio in li-ber-
reasons I need not further mention. Enough, sir, e - nough, sir, no lon-ger I'll in -

Count. Figaro. Count.

F. C. tà. No- Che ser-ve? No, di - co; re-sta qua; for-se ai di - se - gni
trude. Stay! And why, sir? I tell you, you shall stay; (who knows but this en -

C. mie - i non giungi i-noppo - tu - no. Ma co-spet-to! dimmi un po'; buo-na la - na,
counter might aid my present projects. And what fortune sent you here, my Mer-cu-rius?

Figaro.

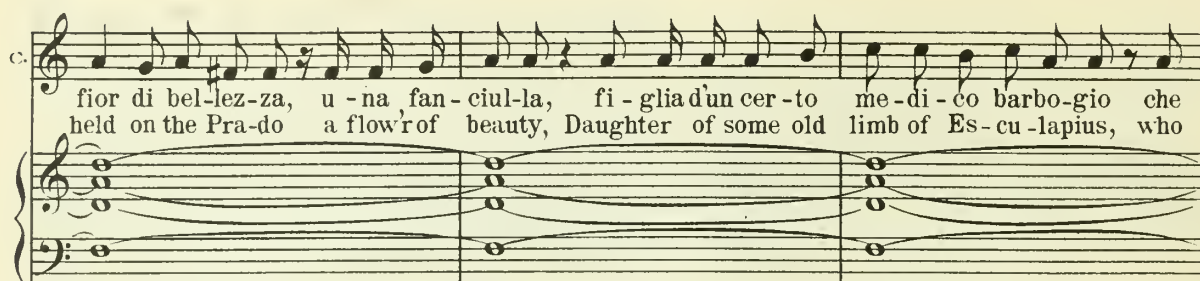
C. F. co-me ti tro-vo qua? po-ter del mondo! ti veggo grasso e ton-do. La mi - se-ria, si -
just in the hour of need! And, by the Powers! I see that you have prosper'd. On star-vation, I've

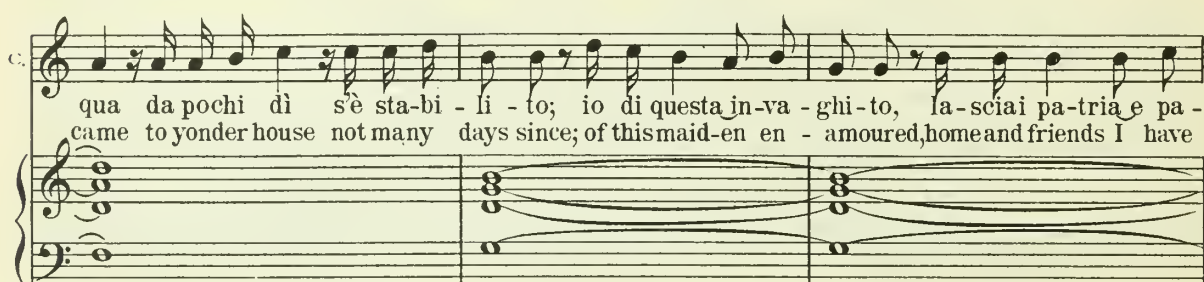
Count. Figaro. Count. Figaro.

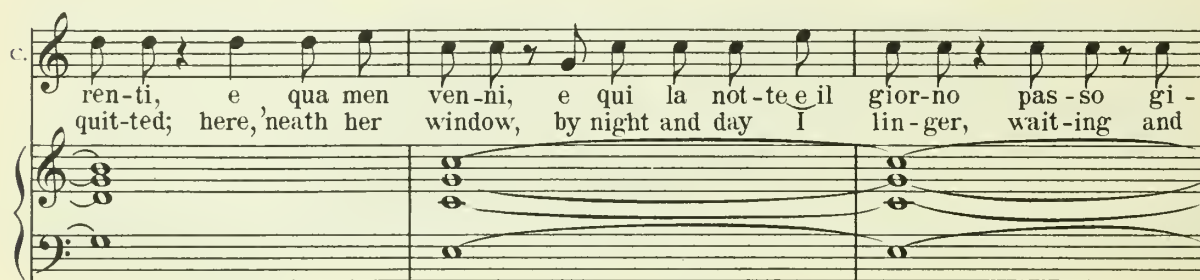
F. C. gnore! Ah, bir-bo! Gra - zie. Hai mes-so ancor giu - di - zio? Oh! e
prosper'd. Ah, rascal! Thanks, sir. You're just the same as ev - er. Oh! the

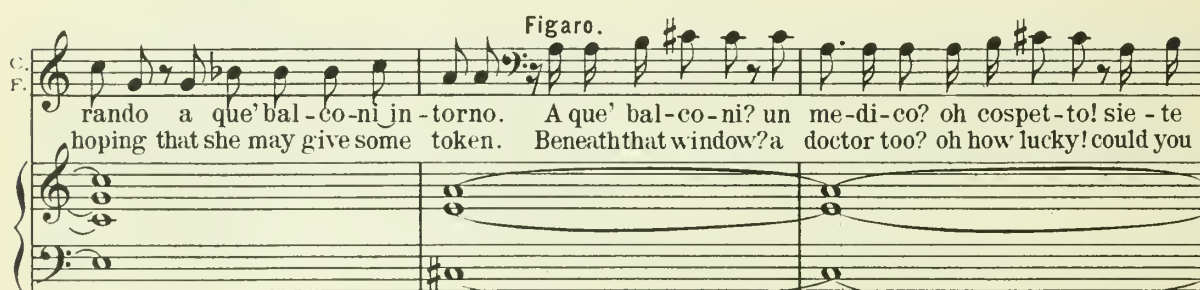
Count.

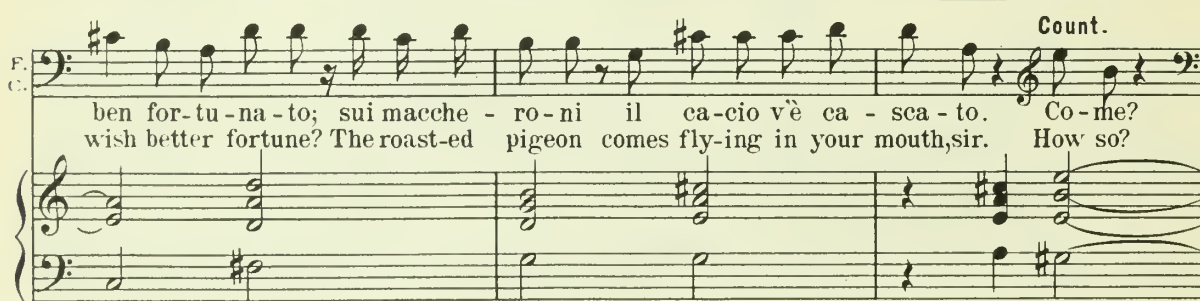
F. C. co-me. Ed el - la - come in Si - viglia? Or te lo spie-go. Al Prado vi-di un
same, sir, But tell me, why here in Seville? Hear, I will tell you. One evening I be -

C.  fior di bel-lez-za, u-na fan-ciul-la, fi-glia d'un cer-to me-di-co barbo-gio che
held on the Pra-do a flow' of beauty, Daughter of some old limb of Es-cu-lapius, who

C.  qua da pochi di s'è sta-bi-li-to; io di questa in-va-ghi-to, la-sciai pa-tria e pa-
came to yonder house not many days since; of this maid-en en-amoured, home and friends I have

C.  ren-ti, e qua men ven-ni, e qui la not-te e il gior-no pas-so gi-
quit-ted; here, 'neath her window, by night and day I lin-ger, wait-ing and

Figaro.
C.  rando a que' bal-co-ni in-torno. A que' bal-co-ni? un me-di-co? oh cospet-to! sie-te
hoping that she may give some token. Beneath that window? a doctor too? oh how lucky! could you

Count.
F.  ben for-tu-na-to; sui macche-ro-ni il ca-cio v'è ca-sca-to. Co-me?
wish better fortune? The roast-ed pigeon comes fly-ing in your mouth, sir. How so?

Figaro.
F.  Cer-to. Là den-tro io son bar-bie-re, parrucchier, chi-rur-go, bot-ta-ni-co, spe-
Listen. In that house I am the barber, the coiffeur, the surgeon, the her-balist, be-

Figaro. **Count.**

zìal, ve-te-ri-na-rio, il faccendier di ca-sa. Oh che sor-te! Non ba-sta. La ra-sides chemist and druggist, and con-fiden-tial agent. What good fortune! And, hark you your a-

Count.

gaz-za fi-glia non è del me-di-co. È soltan-to la sua pu-pil-la! Oh che con-so-la-dor'd one is not the doctor's child at all, she is on-ly his ward in chanc'ry. Oh blessed in-for-

Figaro. **Count.** **Figaro.** (they retire under the portico)

zio-ne! Per-ciò - Zit-to! Co-s'è? S'a-pre il bal-co-ne. ma-tion! And yet - cau-tion - Well, what? The win-dow o-pens.

Rosina (on the balcony) **Count.**

Non è ve-nu-tò an-co-ra_ For-se - Oh mia vi-ta! mio nu-me! mio te - He is not here as us-u-al. May be - Oh my fairest_ a-dor'd one, oh my

Rosina.

so-ro! vi veggo al-fi-ne, al-fi-ne - Oh che ver-go-gna! vor-rei dar-gli il bi-treasure! do I be-hold thee! oh tell me - 'Tis most pro-vok-ing! could I give him the

Bartolo. **Rosina.**

ghietto - Eb-ben, ra-gazza? Il tempo è buono. Co-s'è quella carta? Niente, nien-te, si-letter - Well, child, what is it? 'Tis a fine morning; just show me that paper. Oh, 'tis naught, I as-

R. C. Count.
 gno-re: son le pa - ro - le dell' aria dell' i - nu - til pre-cau - zio - ne. Ma bra - va - Dell' i -
 sure you; on - ly some words of an aria, taken from the "Vain Pre-caution." How witty, taken

C. F. B. R. Figaro. Bartolo. Rosina.
 nu - til pre-cau - zio - ne! Che furba! Co - sè que - sta i - nu - til pre-cau - zio - ne! Oh
 from the "Vain Precaution!" She's crafty! What's the meaning of this same "Vain Precaution?" The

R. B. Bartolo.
 bel - la! è il ti - to - lo del nuovo dramma in musi - ca. Un dramma! Bella co - sa! sa - rà al
 meaning? Why, don't you know? 'tis the new op' - ra, so po - pu - lar. An op' - ra! stuff and nonsense! In these

B. so - li - to un dramma se - mi - serio, un lun - go, ma - lin - co - ni - co, no - io - so, po -
 modern times there's no such thing as music; their mawkish, long, non - sensi - cal productions, no

B. R. Rosina.
 e - ti - co strambotto. Barba - ro gusto! se - co - lo cor - rotto! Oh me meschina!
 man of sense can bear with. Barbarous public, and degen'rate artists! Oh how unlucky!

R. C. Bartolo. Rosina. Count.
 L'aria mè ca - du - ta. Raccog - lie - te - la pre - sto. Va - do, va - do. Ps! ps! Tho in -
 I have drop't the a - ria, will you please go and fetch it. Yes, with pleasure. St! st! I

Rosina. **Count.** **Bartolo.** **Rosina.**

te - so. Pre-sto. Non te - me-te. Son qua. Dov' è? Ah il ven-to l'ha por-ta-ta
 hear thee. Take it. I have got it. I'm here, where is't? The wind has carried it a -

Bartolo.

vi - a. Guarda - te. Io non la veg-go. Eh si-gno - ri - na, non vor-re - i - (Co-
 way, Sir, 'Tis vanish'd. I can see noth-ing; ah, Miss Un - ru - ly, I've sus-picions. (Con-

spet - to! co - stei m'a - ves - se pre-so!) In ca - sa, in ca - sa, a - ni - mo,
 found it! she's fool-ing me for cer-tain!) Go in, miss, go in, miss, speak not a

Rosina. **Bartolo.**

su. A chi di - co? In ca - sa, presto. Va-do, va-do, Che fu - ria! Quel bal-co-ne
 word. Do you hear me? Go in, I tell you. Ah me, ah me! How wretched! That verandah

Rosina. (Rosina retires from the balcony)

vo-glio far mu-ra-re: Den-tro, di - co! Ah che vi - ta da cre-pa-re!
 shall be wall'd to-mor-row. In, I tell you! Oh 'tis torment, des-pe-ra-tion!

Count. **Figaro.**

Po - ve-ra di-sgraz-ia-ta! Il suo sta-to in-fe-li-ce sem-pre più m'in-te-res-sa. Pre-sto,
 Poor lit-tle bird imprisoned! Her un - hap-py po-sition fires a - new all my wishes. Come, make

Count. (Figaro reads the note)

F. C. pre - sto: ve - dia - mo co - sa scri - ve. Ap - pun - to. Leg - gi.
haste then, and read what she has writ - ten. 'Tis well said. Read it.

"Le vostre assidue premure hanno eccitata la mia curiosità. Il mio tutore è per uscire di casa; appena si sarà allontanato, procurate con qualche mezzo ingegnoso d'indicarmi il vostro nome, il vostro stato, e le vostre intenzioni. Io non posso giammai comparire al balcone, senza l'indivisibile compagnia del mio tiranno. Siate però certo, che tutto è disposta a fare, per rompere le sue catene, la sventurata Rosina.,

"Your assiduous attentions have attracted my notice. My guardian is going out; as soon as he is gone, contrive some means to let me know your name, your condition and your intentions. I can never appear at the balcony without my inevitable tyrant; be assured, however, that every effort will be made to break her chains by the unfortunate Rosina."

Count.

C. Sì, sì, le rom - pe - rà! Su, dimmi un poco: che raz - za d'uomo è que - sto suo tu -
Yes, yes, she'll break her chains! Now, tell me truly; what kind of fellow is yon old blust'ring

Figaro.

F. to - re? È un vec - chio inde - mo - nia - to, a - va - ro, so - spet - to - so, bron - to - lo - ne, a -
tyrant? I think he is possess'd, sir; a miser, most sus - picious, and a bul - ly; his

F. vrà cent'an - ni in - dos - so e vuol fa - re il galan - te. In - do - vi - na - te! per man - gia - re a Ro -
age is o - ver three score, yet he thinks he's a gallant. Now just i - magine, he would capture both Ro -

F. si - na tut - ta l'e - re - di - tà, s'è fit - to in ca - po di vo - ler - la spo - sa - re. A -
si - na and all her fu - ture wealth; that is the reason he gives out he's her bride - groom: Stand

Count. *Figaro.*

F. C. B. iu-to! Che? S'a-pre la por-ta. Fra momenti io tor-no, non a-pri-te a nes-
by there! Why? The door is op'ning. Mind my orders, and mark me, not a soul here shall

(locking the house-door)

I. su-no. Se Don Ba-si-lio ve - nis-se a ri-cer-car-mi, che a - spet-ti. Le mie noz - ze con
enter but Don Ba-si-lio; should he come, you can tell him to a - wait me. Now my mar-riage with

B. lei me-glio è affret-ta - re. Sì, den-tr'og-gi fi - nir vo' que-st'af - fa - re. (exit)
her must be conclud-ed; Yes, and af - ter, she need not be se-clud-ed.

Recitative.

Count.

C. Dentr'oggi le sue noz-ze con Ro-si-na! Ah vec-chio rim-bam-bi-to! Ma
The marriage between him and my Ro-si-na! Ah, dotard most be-sotted! But

Figaro.

C. F. dimmi or tu: chi è que-sto Don Ba-si-lio? È un so - len-ne imbroglion di ma-tri -
tell me at once, who is this Don Ba-si-lio? Full of craft and intrigue, a sneaking

F. mo-ni, un col-lo tor-to, un ve-ro di-spe-ra-to, sempre sen-za un quat-tri-no -
scoundrel, maker of matches, a hy-pocrite accomplish'd, always short of three farthings,

Count.

F. C.
già è ma-e - stro di mu-si-ca: in-se-gna al-la ra - gaz-za. Be-ne, be-ne, tut-to
but he is teach-ing your la-dy fair the no-ble art of music. Ve-ry well, then; he'll be

Figaro.

F. C.
gio - va sa-per. O - ra pen - sa - te del - la bel - la Ro - si - na a sod-dis-far le
turn'd to account. Now let us set-tle how you'll an-swer the questions ask'd by the fair Ro -

Count.

F. C.
bra-me. Il no-me mi - o non le vo' dir, nè il gra-do; as-sir-cu-rar-mi vo'
si-na. I will not tell her my name or rank, that must be awhile a secret; I'll

C.
pri - a ch'el-la a-mi me, me so-lo al mon-do, non le ric-chez-ze e i
know first that she loves me, me on-ly, and dear-ly, and that she craves not

Figaro.

F. C.
ti - to - li del Con-te Al-ma - vi - va. Ah, tu po - tre-sti - I - o? no, si -
rank or wealth as Countess Al-ma - vi - va. Ah, do but aid me - Aid you? you a -

Count. Figaro.

F. C. F.
gnor; voi stes-so do - ve-te. Io stesso? E co-me? Zi - zit - to. Ec-co - cia
lone, you sin-gly can do it. I sin-gly? how can I? Hush, stir not! 'Tis just the

F. *ti-ro, os-ser-va-te: per bac-co, non mi sbaglio. Die-tro la ge-lo-si-a sta la ra-*
moment, now look yonder; by Bacchus, I can see her. There, hid be-hind the curtains, stands your a-

F. *gaz - za; pre-sto, presto all' as - sal - to, niun ci ve-de. In u - na canzò-net-ta co-sì al-la*
dor'd one; now at once to the charge, sir, no one's looking. Now sing some little ballad, of your in-

F. C. *Count. Figaro.*
buo-na il tut-to spie - ga - te - le, si-gnor. U - na can - zo - ne? Cer - to.
dit-ing, and tell her all you would have her know. I sing a bal - lad? Yes, sir.

F. C. *Count. Figaro. Count.*
Ec-co la chitar-ra, presto an-diamo. Ma i - o - Oh che pa-zienza! Ebben, pro-via-mo.
Here, take my guitar then, quick, be - gin, sir. How can I? I lose all patience. I will convince her!

Nº 5. Canzone.

Andante. mezza voce
 C. *Se il mio no-me sa-per voi bra - ma - - te, dal mio*
Guitar & Strings pizz. Who for e'er 'neath thy window is sigh - - ing, Dost thou

labbro il mio no-me ascol - ta - te. Io son Lin - do-ro, che fi - do v'a -
 ask? dear one, hark my re - ply - ing. I am Lin - do-ro, who fond - ly a -

do - ro, che spo - sa vi bra - mo, che a no - me vi chia - mo, che a no - me vi chia - mo, di voi
 doest thee, Who humbly implores thee, With pray - ers ad - jures thee, with pray - ers ad - jures thee, That his

cresc. *rinf.*

sem-pre par-lan-do co - sì dal - l'au - ro-ra al tra-mon - to del dì, dal-l'au-
 heart thou for ey-er wilt bless, That an - answering flame thou't con - fess, that an

p *f*

ro - ra al tra - mon - to del dì. Se-gui, o ca - ro, deh se-gui co - sì.
 an - swer - ing flame thou't con-fess. Ah, my feelings thou sure-ly canst guess.

p *col canto* *pp*

Rosina.


Recit. *Figaro.* *Count.* *Figaro.*
 Sen-ti-te! Ah! che vi pa-re? Oh me fe-li-ce! Da bra-vo, a vo-i, se-gui-te.
 She answers! What could be better? Oh blissful moment! Go on, sir, go on, sir, it's splendid!

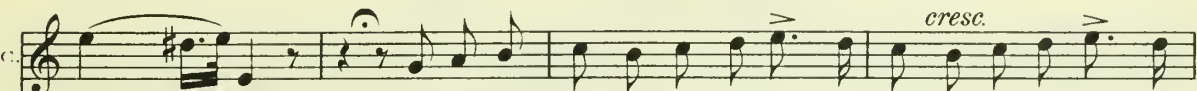
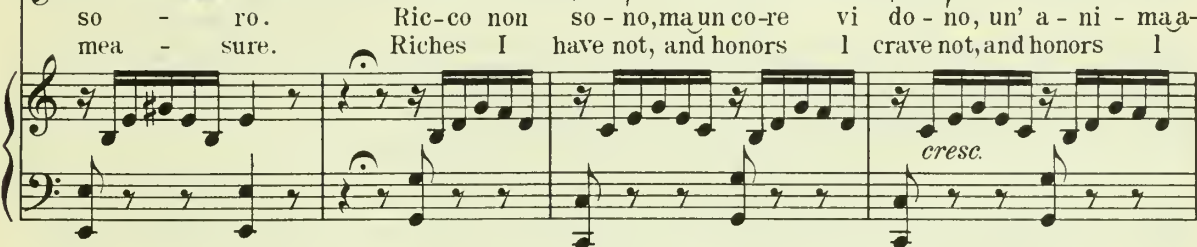
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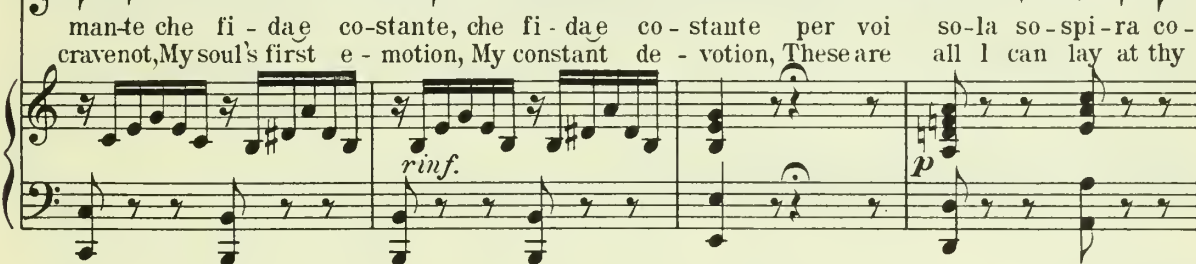
Andante.

53

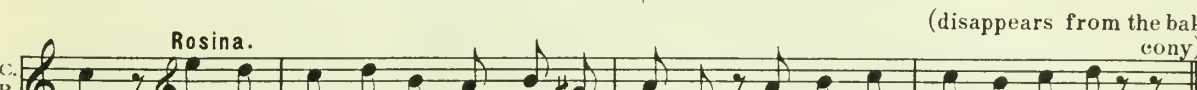
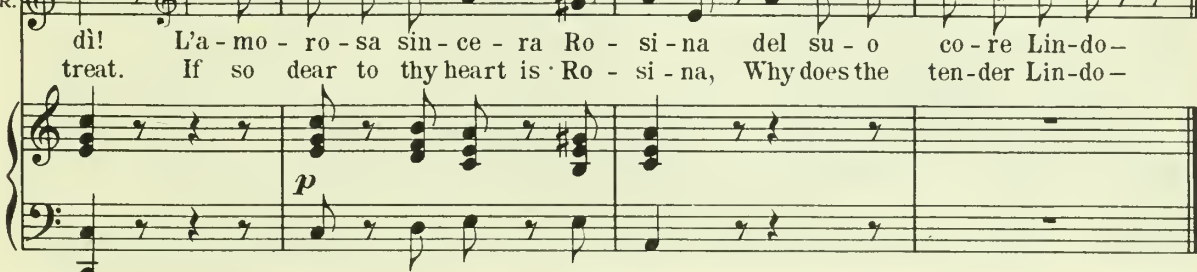
Count.

C.  
L'a-mo-ro-soe sin-ce-ro Lin-do-ro non può dar-vi, mia ca-ra, un te -
Thy Lin-do-ro can of-fer no trea-sure, But a heart full of love without

C.  
so-ro. Ric-co non so-no, ma un co-re vi do-no, un'a-ni-ma-a-
mea-sure. Riches I have not, and honors I crave not, and honors I

C.  
man-te che fi-dae co-stante, che fi-dae co-stante per voi so-la so-spi-ra co-
cravenot, My soul's first e-motion, My constant de-votion, These are all I can lay at thy

C.  
sì dal-l'au-ro-ra al tra-monto del dì, dal-l'au-ro-ra al tra-monto del
feet; Fair-est, let me not vainly entreat, fairest, let me not vainly en-

R.  
di! L'a-mo-ro-sa sin-ce-ra Ro-si-na del su-o co-re Lin-do-
treat. If so dear to thy heart is Ro-si-na, Why does the ten-der Lin-do-

(disappears from the balcony)

Nº 6. "Oh cielo! Nella stanza.,

Recit. and Duet.

Count. **Figaro.**

Voice. *C. F.*
 Oh cie-lo! Nel-la stan-za convien dir che qual-cu-no en-tra-to si-a.
 Oh heaven! How vex-a-tious, to be sure! Some one enter'd just at that moment.

Piano.
p

Count (vehemently)

F. C.
 El-la si è ri-ti-ra-ta. Ah co-spet-to-ne! Io già de-li-ro, av-vam-po! Oh ad-o-gni
 No one is at the window. I shall go cra-zy unless I see her; oh torment! at an-y

Figaro.

C. F.
 costo ve-der-la io voglio, vo' par-lar-le! Ah tu, tu mi de-via-iu-tar. Ih, ih, che
 peril this day I must see her; say, how can I? 'Tis you who must come to my aid. Eh, eh, what

Count.

F. C.
 fu-ria! Sì, sì, v'a-iu-te-rò. Da bra-vo: entr' og-gi vo' che tu m'in-tro-
 hur-ry! Yes, yes, I'll do my best. Make haste then, how, think you, you can best in-tro-

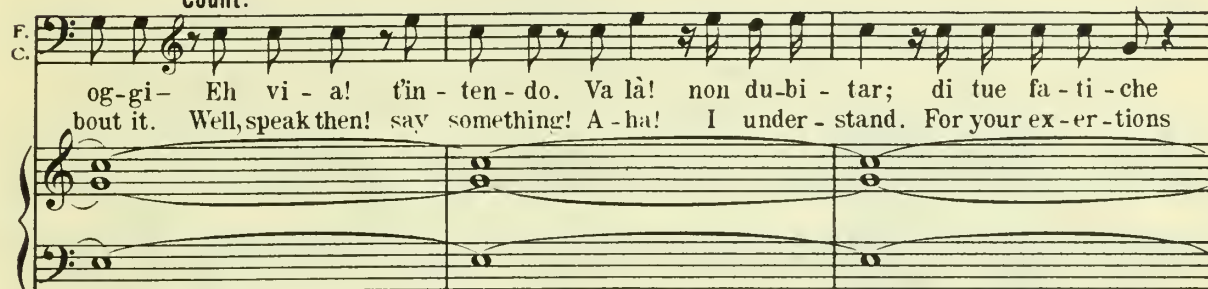
Figaro.

C. F.
 du-ca in quel-la ca-sa. Dim-mi, co-me fa-ra-i? vi-a! del tuo
 duce me at this said Doctor's? Tell me, how shall you manage? Come now, for a

Figaro.

C. F.
 spi-ri-to vedia qual-che pro-dez-za. Del mio spi-ri-to! Be-ne, ve-drò, majn
 spe-cimen of your pro-ductive genius! Of my ge-ni-us! Well said, I'll see a-

Count.

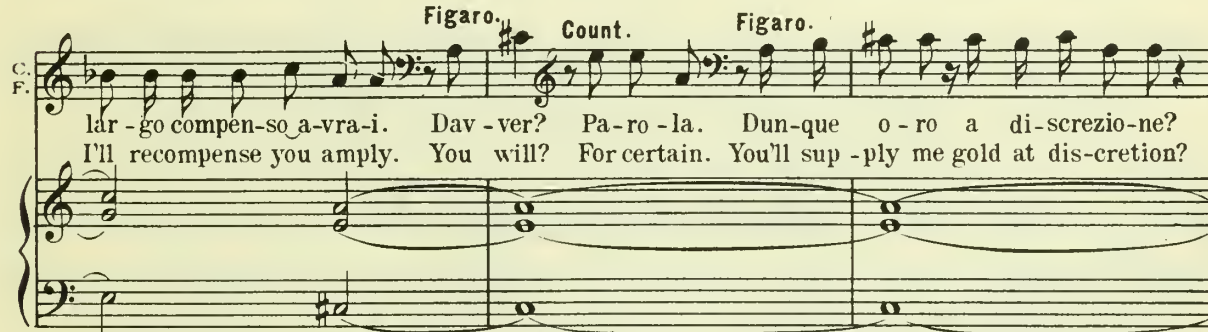
F. C. 

og-gi- Eh vi - a! t'in - ten - do. Va là! non du-bi - tar; di tue fa - ti - che
bout it. Well, speak then! say something! A - ha! I under - stand. For your ex - er - tions

Figaro.

Count.

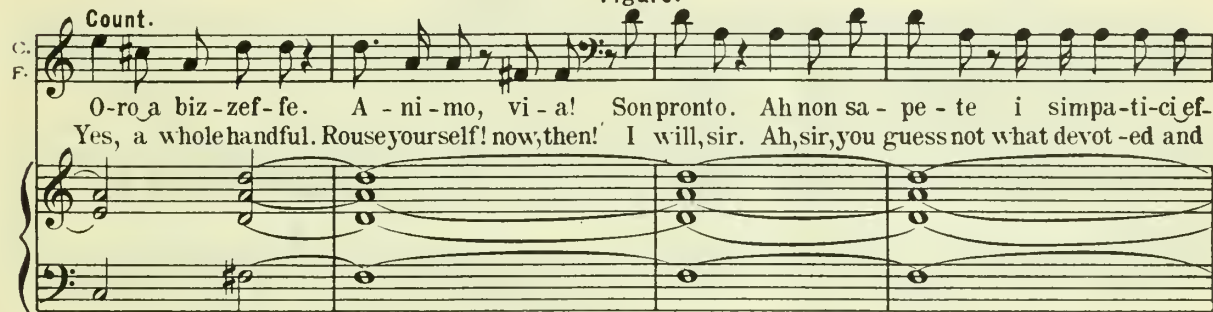
Figaro.

C. F. 

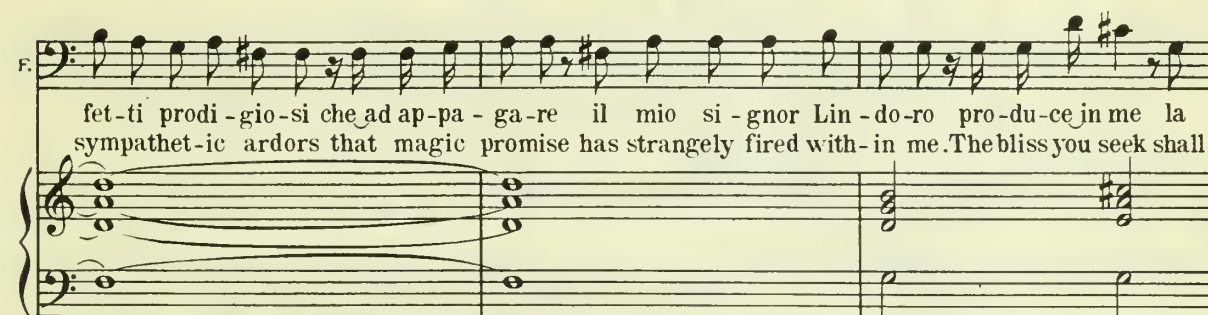
lar - go compen - so a - vra - i. Dav - ver? Pa - ro - la. Dun - que o - ro a di - screzio - ne?
I'll recompense you amply. You will? For certain. You'll sup - ply me gold at dis - cretion?

Figaro.

Count.

C. F. 

O - ro a biz - zef - fe. A - ni - mo, vi - a! Son pronto. Ah non sa - pe - te i simpa - ti - cief.
Yes, a whole handful. Rouse yourself! now, then! I will, sir. Ah, sir, you guess not what devot - ed and

F. 

fet - ti prodi - gio - si che ad ap - pa - ga - re il mio si - gnor Lin - do - ro pro - du - ce in me la
sympathet - ic ardors that magic promise has strangely fired with - in me. The bliss you seek shall

Allegro maestoso.

F. 

dol - ce i - dea del - l'o - ro. Al - l'i - dea di quel me - tal - lo por - ten -
golden treasure win me. 'Tis the spring of all in - vention, might - y

Sell - you - dea
1. and 2. time

Vivace.

F. *to - so, on - ni - pos - sente, un vul - ca - no, un vul - ca - no la mia mente già co - Mammon, that ma - gic power! Thoughts of genius from my brain begin to shower, All my*

6 *p* *f* *tutti*

F. *min - cia, già co - mincia a di - ven - tar, sì, al - l'i - dea di quel me - tal - lo un vul - mind is in a flame like some vol - ca - no, Thoughts of genius from my brain be - gin to*

p *f* *p*

F. *ca - no la mia men - te in - co - min - cia a di - ven - shower, and like some vol - ca - no all my mind is*

tr. *Cor.*

F. *tar, sì, sì, al - l'i - dea di quel me - tal - lo un vul - ca - no la mia men - te in - co - in a flame, Thoughts of genius from my brain be - gin to shower, and like some vol - ca - no*

F. *min - cia a di - ven - tar, a di - ven - tar, a di - ven - all my mind is in a flame, my mind is in a*

Wind 3 *3* *cresc.*

F. *tar, un vul - ca - no in - co-min-cia a di-ven-tar!*
flame, all my mind like some vol-ca - no's in a flame!

f *colla parte* *p* *F.l. & Vln.*

C. *Count.*
Su, ve - dia-mo, su, ve-diam di quel me-tal - lo
Come, re - veal the mighty projects thou'rt de - vis-ing,

cl. *fug.* *F.l. & Vln.*

C. *qual - che ef-fet - to, qualch'effet-to sorprendente, del vul - ca - no, del vulcan della tua*
Or their weight thy fertile brain will o-ver-power; Thou of barbers shalt for ev-er be the

cl. *fug.* *p*

C. *mente qualche mo - stro, qualche mostro sin-go - lar, sì, del vul - can del - la tua*
flower, If a schemethou canst devise in this im-broglio, thou of bar - bers all the

f *p* *p*

C. *men - te qual - che mo - - - stro sin - - - go -*
flow'r shalt be, if now thou canst de -

tr

C.

lar, sì, sì, del vul - can - del - la - tua - men - te - qual - che -
vise a scheme, thou of bar - bers all - the - flow'r shalt be, - if -

C.

mo - stro sin - go - lar, sì, sin - go -
now - thou - canst de - vise, a scheme, yes,

C.

lar, sì, sin - go - lar, qual - che - mo - stro sin - go -
if thou can'st de - vise, if - thou - can'st de - vise - a -

C.

lar! scheme. Voi do - vre - ste tra - ve -
Let me think how I'll dis -

F.

stir - vi - per e - sem - pio - da sol -
guise you - Now, for instance - as a

Count. Figaro. Count.

F. C. da - to. Da sol - da - to? Sì si - gno - re. Da sol - da - to? e che si
sol-dier. As a soldier? Yes, your lord-ship. Why dis-guise me? What is the

colle parti

Figaro.

F. C. fa? che si fa? che si fa? Og-gi ar-ri-va un reg-gi-men-to, og-gi ar-riva un reg-gi-
use? what's the use? what's the use? There's a troop of horse ex-pect-ed, yes this ver-y day ex-

Count.

F. C. Sì, è mio a-mi-co il co - lo - nel - lo, è mio a-mi-co il co - lo -
Yes; and the Col - 'nel is my cou - sin, yes, the Col - 'nel is my

men - to.
pect - ed.

cresc.

a piacere

F. C. nel-lo. Ma e po - i?
cousin. And why then?

Va be-non. Co-spet-to! Del-fal-log-gio col bi -
Lucky chance! By Bacchus! You'll the doc-tor re-qui -

p

F. C. gliet - to quel - la por-ta s'a-pri - ra. Che ne
si - tion, None the ar-my can re - fuse. Sir, what

di - te, mio si - gno-re? Non vi par? non l'ho tro - va-ta? Che inven-
think you of my notion? You per-ceive my shrewd in - tention? 'Tis sa-

Count.
Che in-ven - zio - ne pre - li -
Most sa - ga - cious, thy in -

zione, che inven-zione preli - ba - ta! che inven-zione, che inven-zione preli -
gacious, 'tis sa-gacious, my in - ven - tion! 'tis sa - gacious, 'tis sa-gacious, my in -

ba - ta! che inven - zione, che inven-zione pre-li - ba-ta! Bravo, bravo, bravo,
ven - tion! most sa - gacious, most sa-gacious, thy in - vention, Bravo, bravo, bravo,

ba - ta! che inven - zione, che inven-zione pre-li - ba-ta! Bella, bella, bella,
ven - tion! 'tis sa - gacious, 'tis sa-gacious, my in - vention, Bravo, bravo, bravo,

bra - vo in ve - ri - tà, sì, sì, Che inven - zio-ne, che inven-zio-ne pre-li -
not an - oth - er - mo - ment lose. Most sa - gacious, most sa-gacious, thy in -

bel - la in ve - ri - tà, sì, sì, Che inven - zio-ne, che inven-zio-ne pre-li -
not an - oth - er - mo - ment lose. 'Tis sa - gacious, 'tis sa-gacious, my in -

cresc.

ba - ta! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo in ve - ri -
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, not - an - oth - er mo - ment

ba - ta! Bel - la, bel - la, bel - la, bel - la, bel - la, bel - la, bel - la in ve - ri -
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, not - an - oth - er mo - ment

mf *crese.*

tà! Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri -
lose. Quick, to work, and not an - oth - er mo - ment

tà! Che in - ven - zio - ne! Bel - la, bel - la in ve - ri -
lose. Quick, to work, and not an - oth - er mo - ment

f

tà! Che in - ven - zio - ne! Bra - vo, bravo in ve - ri - ta!
lose. Quick, to work, and not an - oth - er mo - ment lose.

tà! Che in - ven - zio - ne! Bel - la, bella in ve - ri - ta!
lose. Quick, to work, and not an - oth - er mo - ment lose.

Figaro. ad lib.

Pia - no, pia - no - un' al - tra i - de - a! Ve - da
Soft - ly, soft - ly, a thought has struck me! Gold has

colla voce *p a tempo*

l'o-ro, ve-da l'o-ro co-sa fa. Ub-bri - a - co - sì, ub-bri -
wondrous power to enlarge one's views! Sir, I have it - yes, half seas-

Count. Figaro.

F. C. F. a-co, mio signor, si fin-ge - rà. Ub-bri - a-co? Si, si-
o-ver, to appear you won't re - fuse? Half-seas - o-ver? Yes, your

Recit. *f*

Count.

F. C. gno-re. Ub-bri - a-co? ma per-chè? ma per-chè? ma per-
lordship. Half-seas - o-ver? tell me why? tell me why? tell me

f *p*

Figaro. (moderately imitating the actions of an intoxicated person.)

Andante.

F. C. chè? Perchè d'un che poco è in sè, che dal vi - no ca-sca già, il tu -
why? Of a man who's lost his head, Who the wine-cup can't de-ny, Cer-be-

p Strings pizz

F. tor, cre-de-tea me, il tu - tor si fi-de-rà, il tu - tor, cre-de - te, cre-de-te a
rus won't be a-fraid, Nor sus-pect in him a spy. Cer-be-rus, believe me, will not be a -

p arco

Allegro. Count.

F. C. me, il tu - tor si fi-de - rà. Che in-ven - zio-ne, che in-ven-zio-ne pre-li -
fraid, nor sus-pect in him a spy. 'Tis sa - gacious, 'tis sa - gacious, my in -

Allegro. *p*

C. zio - ne pre - li - ba - ta! che inven -
ga - cious, thy in - ven - tion! most sa -

F. ba - ta! che inven - zio - ne, che inven - zione preli - ba - ta! che inven -
ven - tion! 'Tis sa - gacious, 'tis sa - gacious, my in - ven - tion! 'tis sa -

p

C. zio - ne, che inven - zio - ne pre - li - ba - ta! Bravo, bravo, bravo, bra - vo in - ve - ri -
gacious, most sa - gacious, thy in - vention! Bravo, bravo, bravo, not an - oth - er -

F. zio - ne, che inven - zio - ne pre - li - ba - ta! Bella, bella, bella, bel - la in - ve - ri -
gacious, 'tis sa - gacious, my in - vention! Bravo, bravo, bravo, not an - oth - er -

p *mf* *cresc.*

C. tà, sì, sì, che inven - zio - ne, che inven - zio - ne pre - li - ba - ta! Bravo, bravo, bravo,
mo - ment lose, Most sa - gacious, most sa - gacious, thy in - vention! Bravo, bravo, bravo,

F. tà, sì, sì, che inven - zio - ne, che inven - zio - ne pre - li - ba - ta! Bella, bella, bella,
mo - ment lose, 'Tis sa - gacious, 'tis sa - gacious, my in - vention! Bravo, bravo, bravo,

p *mf*

C. bravo, bravo, bravo in ve - ri - tà! Che in - ven - zio - ne! Bravo, bravo in ve - ri -
bravo, not an - oth - er moment lose! Bra - vo, bra - vo, not an - oth - er mo - ment

F. bella, bel - la, bella in ve - ri - tà! Che in - ven - zio - ne! Bel - la, bella in ve - ri -
bravo, not an - oth - er moment lose! Bra - vo, bra - vo, not an - oth - er mo - ment

cresc. *f*

C. *tà!* *lose!* Che in - ven - zio - ne! Bra - vo, bravo in ve - ri - tà!
 F. *tà!* *lose!* Bra - vo, bra - vo, not an - oth - er mo - ment *lose!*

C. *Dun - que?* *Well then,* An - dia - mo. Va - do.
 F. *I'm read - y.* *Fare - well.*

C. Al - l'o - pra. Da bra - vo.
 F. De - lay not. A - way then.

C. Oh, il me - glio mi scor - da - vo, il me - glio mi scor - da - vo. Dimmi un
 F. Oh, the best I was for - get - ting, I was quite for - get - ting; Name a

C. *Figaro.*
 F. po', la tua bot - te - ga, per tro - var - ti, do - ve sta? La bot -
 place where I shall find you, where's your dwelling? is it near? Why, 'tis

F. te - ga? non si sbaglia: guardi be - ne; ec - co - la là.
 yonder, 'tis the barber's - No mis - taking, look, close by here.

cresc. *f*

(pointing off the stage.)

65

Allegro.

F. *Nu - me - ro*
Fif - teen my

Cl. & Fag.
p

quin-di-ci a ma-no man-ca, quat-tro gra-di-ni fac-cia-ta
num-ber is, shop on the left hand, Mount up by four steps, door with a

bian-ca, cin-que par-ruc-che nel-la ve-tri-na, so-pra un car-jars of cos-
white band, Five splen-did chignons hang in the win-dow, *Vln. Cl. & Fag.*
p

tel-lo: Po-ma-ta fi-na. Mostra in az-zur-ro
me-tic would bleach a Hin-doo. Wax-en and state-ly,

al-la mo-der-na, v'è per in-se-gna u-na lan-
a fair Cir-cas-sian Gives my Em-po-rium an air of

cresc.

F. *ter-na. fash-ion; Là sen-za fal-lo mi tro-ve-rà. Cin-que par-*
You can't mis-take it, I shall be there. Fif-teen my

F. *ruc-che nel-la ve-tri-na, sopra un car-tel-lo: Po-ma-ta fi-na. Mostra in az-*
num-ber, shop on the left hand, mount up by four steps, door with a white band, five splen-did

F. *zur-ro al-la mo-der-na, v'è per in-se-gna u-na lan-ter-na. Là sen-za*
chignons hang in the win-dow, jars of cos-me-tic would bleach a Hindoo. You can't mis-

F. *fal-lo, là sen-za fal-lo, là sen-za fal-lo mi tro-ve-rà.*
take it, you can't mis-take it, you can't mis-take it, I shall be there.

F. *Cin-que par-ruc-che, u-na lan-ter-na. Là sen-za fal-lo mi tro-ve-*
Fif-teen the num-ber, keep to the left hand, You can't mis-take it, I shall be-

Str.
p
Cello

Fag.

Count.

Figaro.

Count.

F. C. *rà. Ho ben ca - pi - to. Or va - da pre-sto. Tu guarda be-ne.*
there. Yes, I shall find it. Fortune's be-fore you. I'm all im - patience.

Figaro.

Count.

Figaro.

Count.

F. C. *Io penso al re-sto. Di te mi fi - do_ Co - là l'at-tendo. Mio ca-ro*
I shall watch o'er you. You will ar-range all. Leave all to me, sir. Thanks, my good

Ob. & Cl.

Figaro.

Count.

Figaro.

C. F. *Fi-garo_ In - ten-do, in - ten-do. Por-te - rò me-co_ La bor-sa pie-na.*
Fi-ga-ro_ My patron you'll be, sir. I shall bring with me_ A well-lined pock-et.

Count.

Figaro.

C. F. *Sì, quel che vuo - i, ma il re-sto po - i. Oh non si du - bi - ti,*
If you are dar - ing, I'll not be spar - ing. Sir, your suc - cess is sure,

Cor. & Trombe sustain

rinf.

F. *che ben an - drà, che be - ne, be - ne, be - ne an-drà.*
'tis my af - fair, yes, your suc - cess is my af - fair.

C. *Count.*
 Ah che d'a - mo - re la fiamma io sen - to, nun - zia di
 Love's own en - chantment this day shall fire me, Transports un -
 F. *sotto voce*
 Del - le mo -
 When gold is
 p
 C. giu - bi - lo e di con - ten - to! D'ar - dor in - so - li - to que - stal - ma - ac -
 known before with bliss in - spire me, Star of my des - ti - ny, brightly thou'rt
 F. ne - te il suon già sen - to!
 chink - ing, wit doth in - spire me.
 C. cen - de e di me stes - so maggior mi fa.
 beaming, Let me but win thee, life will be blest.
 F. L'o - ro già vie - ne, ec - co - lo qua! Del - le mo - ne - te il suon già
 'Tis to my thinking of joys the best. When gold is chink - ing, wit doth in -
 C. Ah che d'a - mo - re
 Love's own en - chant - ment
 F. sen - to, del - le mo - ne - te il suon già sen - to, già vie - ne l'o - ro, vie - ne l'ar -
 spire me, when gold is chinking, wit doth in - spire me, I hear it chink - ing, I hear it

la fiam - ma sen - to, nun - zia
this day shall fire me, Trans-ports

gen - to, già viene l'ò - ro, ec-co-lo qua, già vie-ne l'ò - ro, già vie-ne l'ò - ro,
chinking, 'Tis to my thinking of joys the best, I hear them chinking, I see them blinking,

cresc.

di giu - bi - lo e di con
un - known be - fore with hope in -

ec - co - lo, ec-co, già vie-ne l'ar - gen-to, già vien l'ar - gen-to, ec - co - lo,
Gold doubloons, all for me, I hear them chinking, I see them blinking, Gold doubloons,


ten - to! ec - co - pro - pi - zia
spire me! trans - ports un - known be - fore


ec-co-lo in ta-sea scen-de, ec - co - lo qua! D'ar - do-re in -
All for me, here in my pock-et they'll safe-ly rest! Transports un -

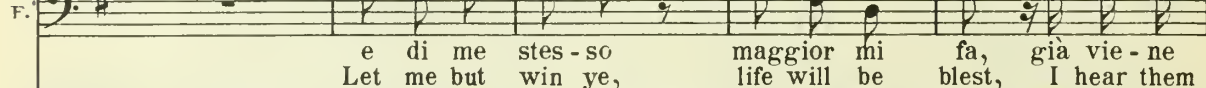
p

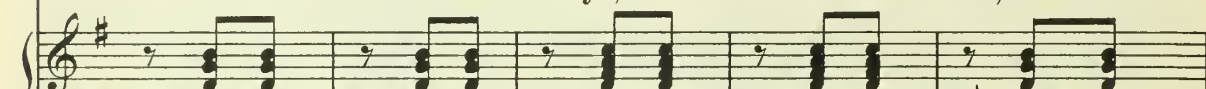
che in sen mi scen de, d'ar - dor in -
with hope in - spire me! Star of my

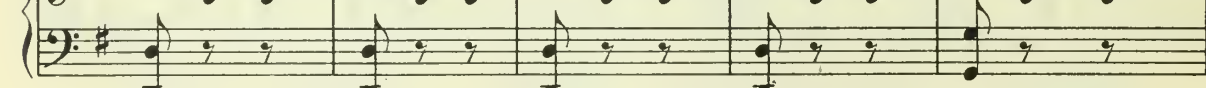
so - li - to que-st'alma ac - cen - de,
known before with hope in - spire me.

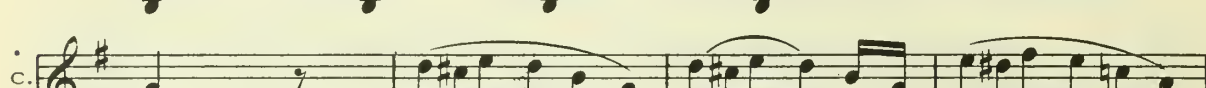
C.  so - li - to, que - st'al - ma ac - cen -
des - ti - ny, bright - ly thou'rt beam -

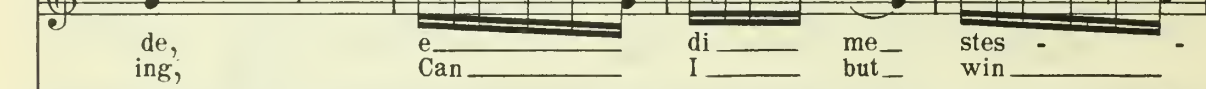
F.  e di me stes - so, maggior mi fa, già vie - ne
Let me but win ye, life will be blest, I hear them

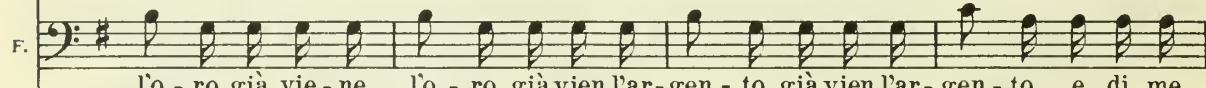


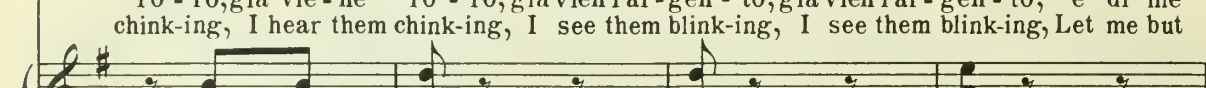
C.  de, e di me stes -
ing, Can I but win -


F.  l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me
chink-ing, I hear them chink-ing, I see them blink-ing, I see them blink-ing, Let me but

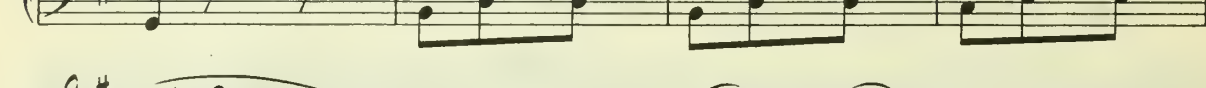


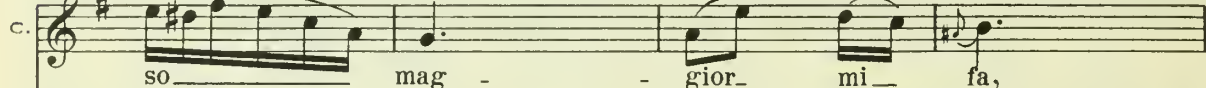
C.  so mag - gior mi fa,
thee, life will be blest,

F.  stes - so, e di me stes - so, e di me stes - so maggior mi fa, già vie - ne
win ye, let me but win ye, let me but win ye, life will be blest, I hear them



C.  e di me stes -
can I but win -

F.  l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me
chink-ing, I hear them chink-ing, I see them blink-ing, I see them blinking, let me but



C. *so thee, mag - gior mi fa!*
life will be blest!

F. *stes - so, e di me stes - so, e di me stes - so mag-gior mi fa!*
win ye, let me but win ye, let me but win ye, life will be blest!

C. *Nu - me - ro quin-di-ci Cin-que par - ruc-che*
Fif-teen thy number is Mount up by four steps

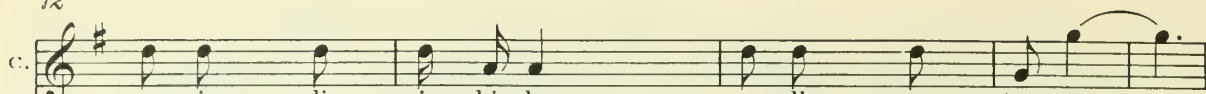

F. *Fac-cia-ta bian-ca*
Mind, on the left hand


C. *V'e per in - se-gna*
Jars of cos - metic


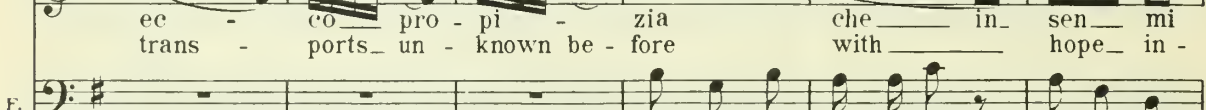
F. *Al - la mo - der - na, U - na lan - ter - na. Cin-que par -*
Door with a white band, A fair Cir - cassian, Five splendid


C. *Ah che da - mo - re la fiam - ma io sen - to,*
Love's own en - chantment this day shall fire me,


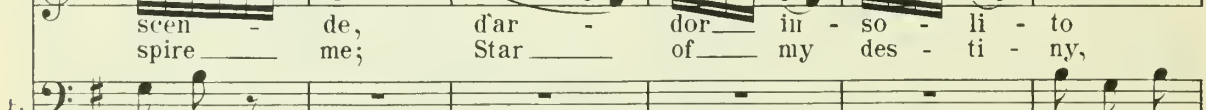
F. *ruc-che nel - la ve - tri - na, sopra un car - tel - lo: Po - ma - ta fi - na. V'e per in -*
chignons hang in the win - dow, jars of cos - me - tic would bleach a Hin - doo, A fair Cir -


C. 
 nun-zia di giu-bi-lo e di con-ten-to,
 Transports un-known before with hope in-spire me,
 F. 

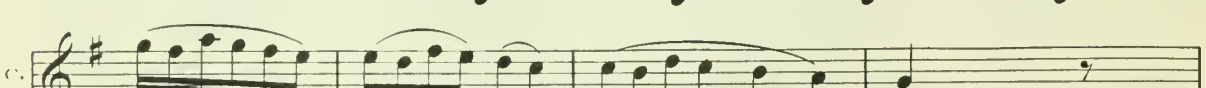
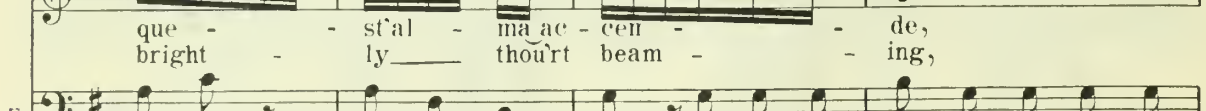
se-gna u-na lan-ter-na, sopra un car-tel-lo: Po-ma-ta fi-na.
 cas-sian gives my Em-po-rium an air of fa-shion; there you will find me.


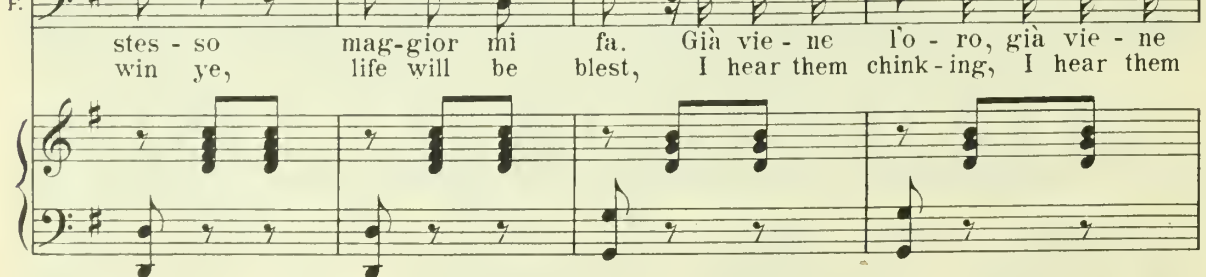
C. 
 ec-co pro-pl-zia che in-sen-mi
 trans-ports un-known be-fore with hope in-
 F. 

D'ar-dor in-so-li-to quest'alma ac-
 Transports un-known before with hope in-


C. 
 scen-de, d'ar-dor in-so-li-to
 spire me; Star of my des-ti-ny,
 F. 

cen-de, e di me
 spire me; Let me but


C. 
 que-st'al-ma ac-cen-de,
 bright-ly thou'rt beam-ing,
 F. 

stes-so mag-gior mi fa. Già vie-ne l'o-ro, già vie-ne
 win ye, life will be blest, I hear them chink-ing, I hear them


C. e di me stes - so
can I but win thee,

F. l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me
chink-ing, I see them blink-ing, I see them blink-ing, Let me but win them, let me but

C. mag - gior mi fa,
life will be blest,

F. stes - so, e di me stes - so maggior mi fa, già vie - ne l'o - ro, già vie - ne
win them, let me but win them, and life is blest, I hear them chink-ing, I hear them

C. e di me stes - so
Can I but win thee,

F. l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me
chink-ing, I see them blink-ing, I see them blink-ing, let me but win them, let me but

cresc.

C. mag - gior mi fa, e di me stes - so
life will be blest, can I but win thee,

F. stes - so, e di me stes - so maggior mi fa, e di me stes - so
win them, let me but win them, and life is blest, let me but win them,

f

C. *maggior mi fa, e di me stes-so maggior mi fa,*
life will be blest, can I but win thee, life will be blest,

F. *maggior mi fa, e di me stes-so maggior mi fa, sì, sì,*
life will be blest, let me but win them, life will be blest, yes, yes,

C. *maggior mi fa, maggior mi fa, maggior mi fa! (Figaro enters*
life will be blest, life will be blest, life will be blest! the house of

F. *maggior mi fa, sì, sì, maggior mi fa, maggior mi fa!*
life will be blest, yes, yes, life will be blest, life will be blest! the Doctor;

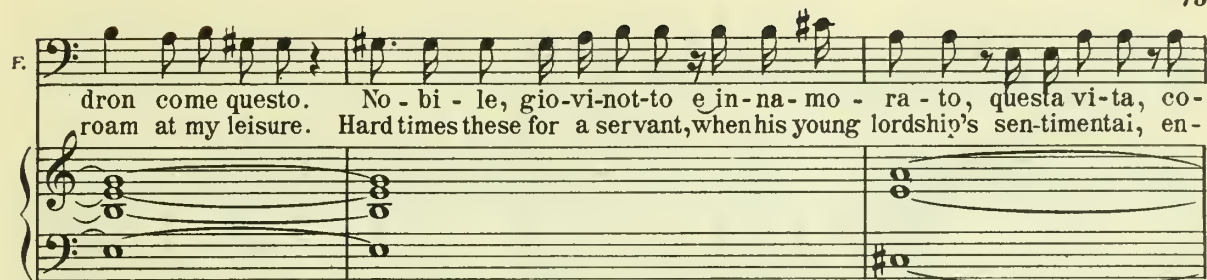
exit Count.)

Fiorello.

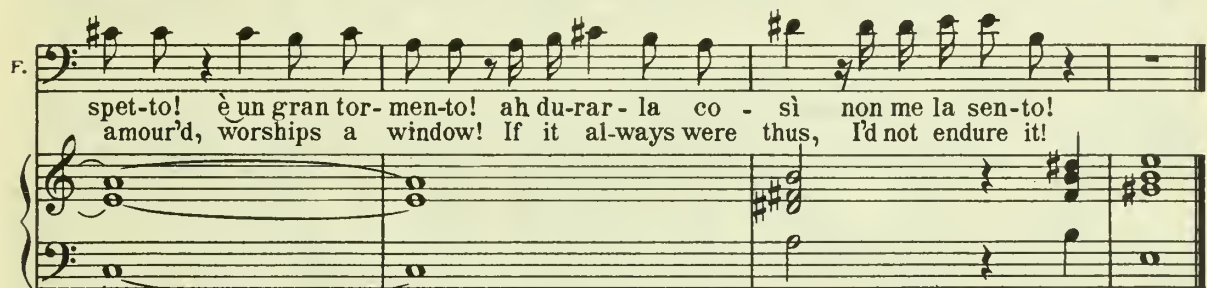
Recitative.

F. *Ev-viva il mio pa-drone! Du-e o-re, fitto in piè, là come un palo mi fa a-spet-*
A pleasant sit-u-ation! Here I'm standing like a post two mortal hours to please my

F. *ta-re e po-i mi pianta e se ne va. Corpo di bac-co! brutta cosa servir un pa-*
master; he meantime is roving another way. By all that's tedious! he's for-got me, and so I can

F. 

dron come questo. No - bi - le, gio-vi-not-to e in-na-mo - ra - to, questa vi-ta, co-
 roam at my leisure. Hard times these for a servant, when his young lordship's sen-timentai, en-

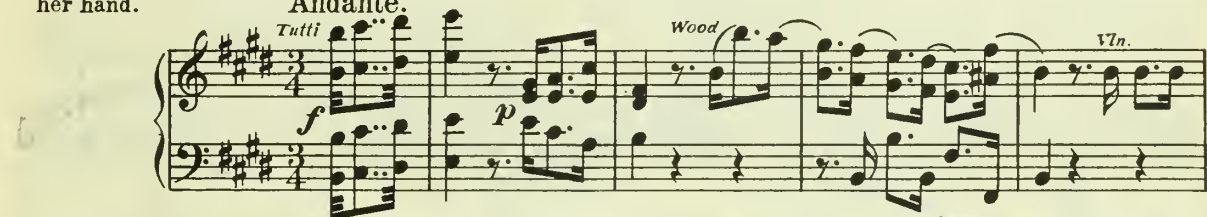
F. 

spet-to! è un gran tor-men-to! ah du-rar-la co - sì non me la sen-to!
 amour'd, worships a window! If it al-ways were thus, I'd not endure it!

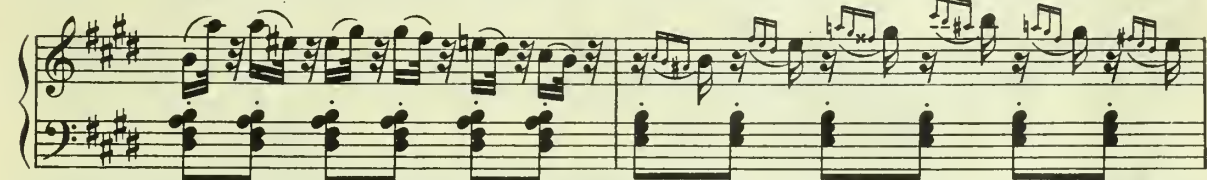
No 7. "Una voce poco fa.,,
 Cavatina.

A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.

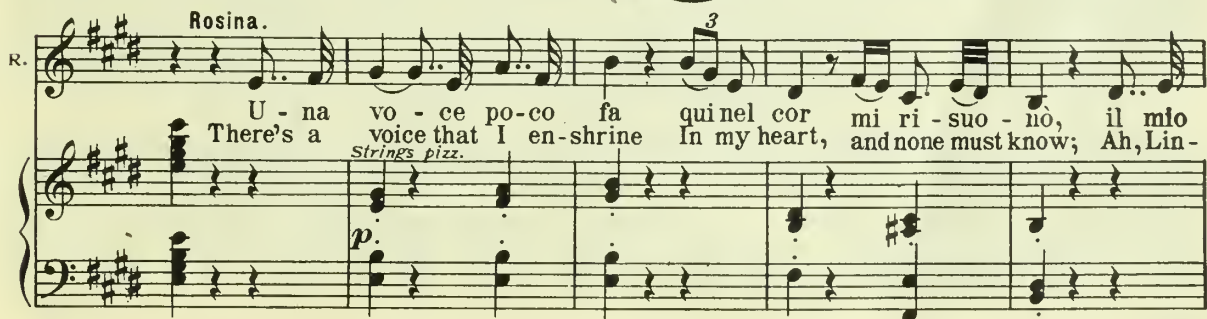
Andante.

Tutti  *Wood* *Vln.*

p  *Cl. & Cor. sustain*



Ob. & Cl.  *f* *p* *pp* *f* *Vln.*

R.  *3*

U - na vo - ce po-co fa qui nel cor mi ri - suo - nò, il mio
 There's a voice that I en-shrine In my heart, and none must know; Ah, Lin-

Strings pizz. *p.*

R.

cor_ fe - ri - to e già, e Lin - dor_ fu che il pia - gò. Sì, Lin -
dor, that voice is thine, 'Tis for thee my heart doth glow, Yes, Lin -

R.

do - ro_ mio_ sa - rà, lo_giu - ra - i, là_ vin - ce -
do - ro_ shall be mine, I have sworn it, for weal or -

R.

rò, sì, Lin - do - ro_ mio_ sa - rà, lo_giu -
woe, Yes, Lin - do - ro_ shall be mine, I have -

R.

ra - i, là_ vin - ce - rò. Il tu-tor ri-cu-se -
sworn it, for weal or woe. My intent I'll not re -

R.

rò, io l'in-gegno a-guz - ze - rò, al-la fin s'acche-te -
sign, Though my guardian should say no, He my love need not di -

R.
rà, e contenta io re-ste-rò. Sì, Lin-do-ro mio sa-
vine, Till my hand I may be-stow. Yes, Lin-do-ro shall be-

R.
rà, lo giu-ra-i, la vin-ce-rò, sì, Lin-
mine, I have sworn it, for weal or woe, Yes, Lin-

p

R.
do-ro mio sa-rà, lo giu-ra-i, la vin-ce-rò!
do-ro shall be mine, I have sworn it, for weal or woe!

f *p*

Moderato.

Fl. & Cl.

p

Vln

Fl. & Cl.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Vlns.

*p**f*

Rosina.

R. *p* Io so - no do - ci - le, son ri - spet -
I am all gen - tleness, I'm all de -

Fl.

R. to - sa, so no ob - be - dien - te,
vo - tion, Hum - ble, o - be - dient,

R. dol - ce a - mo - ro - sa, mi la - scio reg - ge - re, mi lascio
all - soft - e - mo - tion; I can be rul'd with ease, I can be

R. reg - ge - re, mi fo gui - dar, mi fo gui - dar. Ma se mi
rul'd with ease, nor guidance spurn, nor guid - ance - spurn. But if you

R. toc - ca - no dov'è il mio de - bo - le, sarò u - na vi - pe - ra, sa -
cross my will, or what I do take ill, Like an - y vi - per - I will

p

Wind sustain

R. rò, e cen - to trap po - le pri - ma di
turn, A thou - sand tricks I'll play, but I will

R. *ce - de-re fa - rò gio - car, fa - rò gio - car, e cen-to*
have my way, This all must learn, this all must learn; a thousand

R. *trap - po-le pri-ma di ce - de-re fa - rò gio - car, fa - rò gio -*
tricks I'll play, but I will have my way, this all must learn, this all must
col canto a tempo

R. *car, e cen-to trap - po-le pri-ma di ce - de-re, e cen-to*
learn, a thousand tricks I'll play, but I will have my way, a thou-sand
col canto a tempo

R. *trap - po - le fa - rò, fa - rò gio - car!*
tricks I'll play, but I will have my way!
a piacere

R. *Io so-no do - ci-le, sono ob-be -*
I am all gen-tleness, all soft e -
cresc.

R. *dien-te, mi la-scio reg - ge-re, mi fo gui - dar.*
motion, I can be rul'd. with ease, nor guidance spurn.
f

R. *Ma se mi toe - ca - no dov'è il mio de - bo - le, sarò u - na*
But if you cross my will, or what I do take ill, like an - y

p

R. *vi - pe - ra, sa - rò, e cen - to trap - po - le pri - ma di*
vi - per I will turn; A thousand tricks I'll play, but I will

R. *ce - de - re fa - rò gio - car, fa - rò gio - car, e cen - to*
have my way, This all must learn, this all must learn, a thousand

R. *trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -*
tricks I'll play, but I will have my way, this all must learn, this all must

col canto *a tempo*

R. *car, e cen - to trap - po - le pri - ma di ce - de - re, e cen - to*
learn, a thousand tricks I'll play, but I will have my way, a thou - sand

col canto *a tempo*

10

a piacere

Più Allegro.

81

R. trap - po - le fa rò, fa rò gio - car, e cen - to
tricks I'll play, but I will have my way, a thousand

Tutti

R. trap - po - le fa - rò gio - car, e cen - to trap - po - le fa - rò gio -
tricks I'll play, to have my way, thousands of tricks I'll play, to have my

R. car, fa - rò gio - car, fa - rò gio -
way, to have my way, to have my

R. car, fa - rò gio - car!
way, to have my way!

ff

Recitative.

Rosina.

R. *Sì, sì, la vin-ce-rò! Potessi al-me-no man-dar-gli que-sta let-te-ra. Ma*
Yes, yes, I shall suc-ceed! If I could on-ly en-list a trust-y messenger. I've

R. *co-me! Di nessun qui mi fi-do: il tu-to-re ha cent'occhi ba-sta, ba-sta: si-gil-*
no one, not a soul to con-fide in, I am watch'd by an Argus. Oh it's frightful! All the

(goes to the writing-table and seals the letter.)

R. *lia-mola in-tan-to. Con Fi-ga-ro il bar-bier dal-la fi-ne-stra di-*
same, I will seal it. With Fi-ga-ro he was there; I saw them talk-ing quite

R. *scor-rer l'ho ve-du-to più d'un' o-ra. Fi-ga-ro è un ga-lant-uo-mo, un giovin di buon*
plea-sant-ly togeth-er in the morning. Fi-ga-ro might do something; he's civ-il and o-

Figaro.

R. *co-re; chi sa ch'ei non pro-teg-ga il nostro a-mo-re!*
bliging. I'll see if I can get him to take this let-ter.

F. *Oh, buon dì, Si-gro-*
Oh, good day, my young

Rosina. Figaro. Rosina. Figaro.

R. *rina. Buongior-no. signor Fi-ga-ro. Eb-be-ne? che si fa? Simuordi no-ia. Oh*
lady. Good morning, Señor Fi-ga-ro. How say you? what's a-miss? I'm out of spirits. Im-

Rosina.

F. R. dia-vo-lo! pos-si - bi - le! U-na ra-gaz-za bel-la e spi-ri - to-sa_ Ah! ah! mi fa-te
pos-sible! A charming girl is always live-ly, brilliant, and sometimes saucy_ Ah! ah! you are quite

R. ri-de-re! Che mi ser-ve lo spi-ri-to, che gio - va la bel-lez - za, se chiusa sem-pre
com-i-cal! Of what use is my live-liness? for whom should I be charming? imprison'd in these

Figaro.

F. sto fra quattro mura, che mi par d'esser proprio in se-pol - tu-ra? In se-pol -
walls, and see-ing no one; if this life's to con-tinue, would I were buried! That you were

(taking her aside.)

Rosina. Figaro. Rosina.

F. tu-ra? oi-bò! Sen - ti - te: io vo-glio_ Ec-co il tu - tor. Dav-ve-ro? Cer-to,
buried? Oh fie! I've something to tell you. My guardian's step_ You hear it? Yes, I

Figaro.

R. cer-to; è il suo pas-so. Sal-va, sal-va! fra po-co ci ri-ve-dremo: ho da dir-vi qualche
hear it com-ing this way. In some corner I'll hide from his vi-si - tation. I've a message to de -

(Figaro hides himself; but peeps out during the following scene. Rosina retires.)

Rosina. Figaro. Rosina.

F. cosa. E ancor i - o, signor Figaro. Bra-vis-si-ma. Va-do. Quanto è gar-ba-to!
liver. I, too, have something, Señor Figaro. Then presently meet me. He's real-ly charming.

Bartolo.

Rosina. (at the back.)

B. R. Ah! disgrazia-to Figaro! ah in-de-gno! ah maledetto! ah scelle - ra - to! (Ec-co qua: sempre
Where is that rascal Figaro? Ah, scoundrel! Quack of a barber! I'd like to thrash you! (There he is, always

Bartolo.

B. R. gri-da.) Ma si può dar di peg-gio! U-no spedale ha fat - to di tut - ta la fa -
scolding!) Such things were never heard of. I'd no one ill this morning; now, here's a house of

B. mi-glia a for-za d'oppio, san-gue e stranu - ti-glia. Signo-rina, il Barbie - re lo ve-
sickness; what with narcotics, bleedings and anæ - thetics. Say, Ro - sina, have you seen him, the im-

Rosina.

Bartolo.

Rosina.

Bartolo.

B. R. de-ste? Per-chè? Per-chè lo vo' sa-pe-re. Forse an-ch'e-gli v'adombra? E perchè
postor? Seen who? I ask you, have you seen him? Would it make you un-ea-sy? Perhaps it

Rosina.

B. R. no? Eb-ben ve lo di - rò. Sì, l'ho ve - du - to, gli ho par-la - to, mi
might. Ah, then I will con - fess. Yes, I have seen him, he's so pleasant, I

R. pia-ce, m'è sim-pa - ti - co il suo di - scor-so, il suo gio-viale a-spet-to. (Cre - pa di
like him, I convers'd with him on various matters, to me most en-ter-tain-ing. (There, jealous

(exit Rosina) Bartolo.

R.
B.
A.
Ber.
A.

rabbia, vec-chio ma-le-det-to!) Ve-de-te che gra-ziet-ta! più l'a-mo, e più mi
dotard, burst with your vex-a-tion!) Her sau-cy ways are charming! She flouts me, yet I a -

B.
A.
Ber.
A.

sprezza la bricco-na. Cer-to, cer-to è il Barbie-re che la mette in ma-li-zia. Chi sa co-sa le ha
dore her ver-y shadow. Doubtless, doubtless, by the barber she is put up to mischief. I wonder what he

B.
Ber.
A.
A.

det-to! chi sa! Or lo sa-prò. Ehi Ber-ta! Am-brogio! Ec-ci! Ahah! che co-
told her! I'll ask; some one must know. Heigh, Bertha! Ambrosius! At-tchee! Aah! did you

Bartolo. Bertha. Bartolo. Bertha.

A.
B.
Ber.
A.

man-da? Dim-mi— Ec-ci! Il Bar-bie-re par-la-to ha con Ro-si-na? Ec-
call, sir? Tell me— At-tchee! Has the bar-ber been talk-ing with Ro-si-na? At-

Bartolo. Ambro. Bartolo. Ambro.

Ber.
B.
A.

cì! Ri-spon-di, al-men tu bab-bu-i-no! Ahah! Che pa-zien-za! Ahah! che
tchee! Come, answer, do you hear? yawning id-iot! Aah! Oh my pa-tience! Aah! I'm

Bartolo. Bertha. Bartolo. Ambros. Bertha.

A.
B.
Ber.
A.

son-no! Eb-ben! Ven-ne, ma i-o— Ro-si-na— Ahah! Ec-
sleep-y! Wake up! Yes, sir, I saw him— Ro-si-na— Aah! At-

Ambrosius. Bertha. Bartolo.

B.rr. A. B.
 cì! Ah ah! Ec - cì! Che ser-vi! ec-co-li qua, son mez-zo mor-ti. An-
 tchee! Aah! At - tchee! What ser-vants! it is e-nough to drive one cra-zy. Be

B. A. B.rr.
 da - te! Ah ah! Ec - cì! Eh! dia - vo - lo che vi por-ti!
 off, then! Aah! At - tchee! A - way with ye, to the dev-il!

Nº 8. "La calunnia è un venticello.,

Bartolo. Recitative and Aria. (enter Don Basilio)

Voice. B.
 Ah! Bar-bie - re d'in-fer-no_ tu me la pa-ghe - ra - i! Qua, Don Ba-
 Oh! that scamp of a bar-ber! But I will make him pay me. Ah, Don Ba-

Piano.
 si-lìo: giun-ge-te a tem-po. Oh! io voglio per for-za o per a - mor den-tro di-
 si-lìo! I'm glad to see you. Oh, and look you, by fair means, or by foul, I must be

B. B.rr.
 ma-ni spo-sar la mia Ro-si-na. A - ve-tejn-te-so? Eh voi di-te be-nis-si-mo, e ap-
 married to-morrow to Ro-si-na. You un-derstand me? Sir, there is no mistaking you. I

B.rr. (taking him aside)
 pun-to jo qui ve - ni - va ad av - vi - sar - vi_ ma_ se - gre - tez - za!_ è giun-to il
 just called in to tell you news sur - pris - ing, but_ 'tis a se - cret: Close by hère I've

Bartolo. Basilio.

Bas. B. con-te d'Al-ma-vi-va. Chi? l'in-cogni-to-a-man-te del-la Ro-si-na? Ap-pun-to
seen Count Al-ma-vi-va. Ah! he may be the unknown who courts Ro-si-na. He, and no

Bartolo. Basilio.

Bas. B. quel-lo. Oh dia-vo-lo! Ah! qui ci vuol ri-me-dio. Cer-to: ma al-la sor-
oth-er. Con-found it all! This must be put a stop to. Doubtless, yes, but quite *sub*

Bartolo. Basilio.

Bas. B. di-na. Sa-reb-bea dir? Co-sì, con buo-na grazia, bi-so-gna princi-pia-re a in-ven-
ro-sa. What do you mean? I mean, in all po-lite-ness, that you should give an inkling that there's

Bas. B. tar qual-che fa-vo-la che al pub-bli-co lo met-ta in ma-la vi-sta, che com-pa-rir lo
something sus-pi-ci-ous a-bout the Count, to set the people thinking; hint at some base trans-

Bas. B. fac-cia un uo-mo in-fa-me, un' a-ni-ma per-du-ta- io, io vi ser-vi-
ac-tion, so that they shun him, be-liev-ing that he's guilt-y. I'll help you with a

Bas. B. rò: fra quattro gior-ni, cre-de-te-a me, Ba-si-li-o ve lo giu-ra, noi lo fa-rem slog-
will. Three days at furthest, I stake my word, Ba-si-li-o's ne'er mis-tak-en, and he will be too

Bas. B. Bartolo. Basilio.

giar da que-ste mu-ra. E voi cre-de-te? Oh cer-to! è il mio si-
 glad to quit the cit-y. You real-ly think so? I'm cer-tain, I've of-ten

Bas. B. Bartolo. Basilio.

ste-ma: e non sba-glia. E vor-re-ste? Ma u-na ca-lun-nia Ah
 tried it, and suc-ceed-ed. Have you, real-ly? but to spread a slan-der What

Bas. B. Bartolo.

dun-que la ca-lun-nia co-sè, voi non sa-pe-te? No, dav-
 of it? Did you e'er trace its course from the be-gin-ning? No, in-

B. Bas. Basilio.

ve-ro. No? U-di-te-mi e ta-ce-te.
 deed not. No? I'll tell it you, if you'll hear me.

Allegro.
Str. & Fug.

p sotto voce

Fl. & Cl.

Bas. Basilio.

La ca-lun-nia è un ven-ti-cel-lo,
 Slan-der's whisper, when first be-gin-ning,

Bas. un' au - ret-ta as - sai gen - ti - le,
Like a zephyr un - no - ticed steal - ing,

Fl.

3

Bas. che in-sen-si-bi-le, sot-ti - le, leg-ger-men-te, dol-ce-men - te in - co -
Swift, but ne'er it-self re-veal - ing, Lurks in am-bush, softly glid - ing, Like a

Bas. min-cia, in - co - min-cia a su - sur - rar. Pia - no
ze - phyr, scarce a - bove the breath 'tis heard. Just a

p Cor. & Fag. *pp*

Bas. pia - no, ter - ra ter - ra,
mur-mur, scarce - ly hint - ed,

Bas. sot - to vo - ce si - bi -
Warn - ing fin - ger, mean - ing

Bas. lan-do va scorren-do, va scor - ren -
glances, Then a hiss-ing sound ad - vanc -

p

Bas. do, va ron-zan-do, va ron-zan - - do; nel - l'ò-rec-chie del - la
es, hark! a hissingsound ad - vanc - - es! Vain a-like es-cape or

cresc. a poco

Bas. gen-te s'in-tro-du-ce, s'in-tro-du-ce de-stra-men-te, e le te-ste ed i cer-
hid-ing! Now sus-picious doubts, suspicious doubts a-wak-en, That by none can be mis-

cresc.

Bas. vel-li, e le te-ste ed i cer-vel-li fa stor-di-re, fa stor-di-re, fa stor-di-re e fa gona-
ta-ken, Now suspi-cious doubts a-wa-ken, That by none can be mis-tak-en, And by none can be de-

Bas. flar. Dal - la boc-ca fuo-ri u-
terr'd. A well-tim'd in-sin-u-

Str.
p

Brass

Bas. scendo lo schiamaz-zo va cre-scen-do,
a-tion, A sug-gest-ed in-ti-ma-tion,

cl.
cresc.

Bas. *pren-de for-za a po-co a po-co, vo-la già di lo-co in*
Half de-ny-ing, half im-ply-ing, O'er the town'twill soon be

Bas. *lo-co, sem-brail tuo-no, la tem-pe-sta che nel sen del-la fo-re-sta va fischian-do, bronto-*
flying, Ex-pec-tation, fear and wonder, Gath'ring strength like distant thunder, E'er in-creasing, never
f. l. & o. h.

Bas. *lan-do, e ti fa d'or-ror ge-lar. Al-la fin tra-boc-cae scoppia, si pro-pa-ga, si rad-*
ceasing, Is to new in-vention spurrd, Ev-er gain-ing, nev-er los-ing, Round its hapless vic-tim

Bas. *dop-pia e pro-du-ce un'e-splo-sio-ne co-me un col-po di can-*
clos-ing, Till at last there's an ex-plo-sion, Like the battle's fierce com-

Bas. *no - - ne, co-me un col-po di can-no - - ne, un tre-muo-to, un tem-po-*
mo - - tion, like the battle's fierce com-mo - - tion, Or when midnight tempest

Bas. ra - le, un tre-muo-to, un tempo - ra - le, un tremuoto, un tempo - ra - le che fa l'a - ria rim-bom-
crashes Thro' the lightning's lu-rid flashes, When the midnight tempest crashes, And the voice of doom is

Bas. bar, un tre-muo-to, un tempo - ra - le, un tre-muo-to, un tempo - ra - le, un tremuoto, un tempo-
heard; 'Tis as when the tempest crashes Thro' the lightning's lu-rid flashes, When the midnight tempest

Bas. ra - le che fa l'a - ria rim-bom - bar! Eil me -
crash-es, And the voice of doom is heard! While the

Ob. & Cl. *f-l.*
p *Str.*

Bas. schi - no ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot-to il
wretch, condemn'd by slan-der, Crush'd and friend - less forth must wan-der, Till be -

colla parte

Bas. *p* pub - bli - co fla - gel - lo per gran sor - te va a cre - par. Eil me - *f*
wil - derd and des - pair - ing In the tomb he sinks un - heard. While the *f* *Entri*

cresc. *cresc.*

Bas. *pp*

schino - ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot - to il pub - bli - co fla -
wretch, condemn'd by slan - der, Crush'd and friendless forth must wander, Till be - wil - der'd and des -

Bas. *p*

gel - lo - per gran sor - te - va a cre - par.
pair - ing - In - the tomb he - sinks un - heard.

Bas.

Eil me - schi - no ca - lun - nia - to, av - vi - li - to, cal - pe -
Yes, the wretch, condemn'd by slan - der, Crush'd and friend - less forth must

Bas. *colla parte* *p cresc.*

sta - to, sot - to il pub - bli - co fla - gel - lo - per gran
wan - der, Till be - wil - der'd and des - pair - ing - In - the -

Bas. *f* *p*

sor - te - va a cre - par. Eil me - schi - no ca - lun - nia - to, av - vi -
tomb he - sinks un - heard. Yes, the wretch, condemn'd by slan - der, Crush'd and

Bas. li - to, cal - pe - sta - to, sot - to il pub - bli - co fla - gel - lo per gran
friend - less forth must wan - der, Till be - wil - der'd and des - pair - ing In the -

Bas. sor - te va a cre - par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre -
tomb he sinks un - heard, till be - wil - der'd and des - pair - ing in the tomb he sinks un -

Tutti

f

Bas. par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre - par, sì, va a cre -
heard, till be - wil - der'd and des - pair - ing in the tomb he sinks un - heard, till in the

Bas. par, sì, va a cre - par, sì, va a cre - par!
tomb, till in the tomb he sinks un - heard!

Bas.

ff

Recitative.

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Basilio.

Bartolo.

Bas. B.
Ah! che ne di-te? Eh! sa-rà ver, ma in-tan-to si per-de tem-po, e qui
Well, your opin-ion? Ah, I don't know; but meanwhile, the time is pressing, let us

B.
strin-ge il bi-so-gno. No: vo' fa-re a mo-do mi-o; in mia ca-me-ra an-
have no more talk-ing. No, my own plan is the saf-est; we can set-tle it at

B.
diam. Vo-glio che in-sie-me il con-trat-to di noz-ze o-ra sten-dia-mo. Quan-do sa-rà mia
once. Let us to-gether go and draw up the contract this very in-stant. When I am once her

B.
mo-glie, da que-sti zer-bi-not-ti in-na-mo-ra-ti met-ter-la in sal-vo sa-rà pen-sier
hus-band, I soon shall put a stop to her flir-tations and ma-chi-na-tions. I know how to

Basilio. (They enter the first door R.H.)
B. mi-o. (Ven-gan da-na-ri: al re-sto son qua i-o)
rule her. (Con-ceit-ed do-tard! not e-ven how to school her!)

No 9. "Dunque io son.,"

Recit. and Duet.

Figaro (coming forward cau-
tiously)

Voice. F.
Ma bra-vi! ma be-no-ne! ho in-te-so tut-to. Ev-vi-vai! buon Dot-to-re!
How lucky that I heard them! All's fair in war-time. Long live our val-iant Doctor!

Piano.
p

F. Po - ve - ro bab - bu - i - no! Tua spo - sa? eh, vi - a! pu - li - sci - ti! il boe - chi - no.
In - fat - u - a - ted do - tard! Her hus - band? the ga - by, He'll find those grapes are sour.

F. Or ehe stan - no là chiu - si pro - eu - riam di par - la - re al - la ra - gaz - za:
While they're deep in their fig - ures I must find, ay, and warn the fair Ro - si - na;

R. Rosina. Figaro.
ec - co - là ap - pun - to. Eb - be - ne, si - gnor Fi - ga - ro? Gran co - se, si - gno - ri - na.
she's com - ing this way. What news, good Se - ñor Fi - ga - ro? There's news that will astound you.

R. Rosina. Figaro. Rosina. Figaro.
Sì, dav - ve - ro? Man - ge - rem dei con - fet - ti. Co - me sa - reb - be a dir? Sa - reb - be a
Well, what is it? There'll be cake in the morning. Pray sir, what do you mean? I sim - ply

F. di - re, che il vo - stro bel Tu - to - re ha sta - bi - li - to es - ser den - tro do -
mean that to - morrow morning ear - ly your pre - cious guardian has de - ter - mined to

R. Rosina. Figaro.
man vo - stro ma - ri - to. Eh vi - a! Oh ve lo giu - ro; a sten - der il con -
be your lov - ing husband! What nonsense! It is no nonsense, he's clo - set - ed with -

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F. *Rosina.*
 R. trat - to col ma - e - stro di mu - si - ca là den - tro s'è ser - ra - to. Sì? oh
 in there, and Ba - si - lio, his coun - sel - lor, is drawing up the contract. Yes? is

R. l'ha sba - glia - ta af - fè! po - ve - ro scioc - co! l'a - vrà da far con me. Ma di - te, si - gnor
 that their pre - sent plan? we'll not dis - turb them, they'll find their match in me. Now tell me, Se - ñor

R. Fi - ga - ro, voi po - co fa sot - to le mie fi - ne - stre par - la - va - te a un si - gno - re?
 Fi - ga - ro, a while a - go, just un - derneath my window, you were talk - ing to some one?

Figaro.

F. Ah, un mio cu - gi - no. Un bra - vo gio - vi - not - to; buo - na te - sta, ot - ti - mo cor; qui
 Yes, it was my cou - sin, a young man of some promise, full of spir - its, excellent heart; just

F. *Rosina.*
 R. ven - ne i suoi stu - dia com - pi - re, e il po - ve - rin cer - ca di far for - tu - na. For -
 now he is complet - ing his studies, and the poor boy thinks he will make his for - tune. His

Figaro.

R. tu - na? eh la fa - rà. Oh, ne du - bi - to as - sa - i: in con - fi - den - za ha un
 for - tune? And so he will. Oh, of that I am doubt - ful; between our - selves now, he

Rosina. **Figaro.**

F. *gran di-fet-to ad-dos-so. Un gran di-fet-to? Ah, gran-de. E in-na-mo-ra-to*
 R. *has one dreadful blemish. A dread-ful blemish? Yes, dreadful. Love brings him to dis-*

Rosina.

F. *mor-to. Sì, dav-ve-ro? Quel gio-vi-ne, ve-de-te, m'in-te-res-sa mol-*
 R. *trac-tion. Does it real-ly? I'll own to you, your cou-sin has in-spired me with*

Figaro. **Rosina.** **Figaro.** **Rosina.**

R. *tis-si-mo. Per bac-co! Non ci cre-de-te? Oh sì! E la sua bel-la, di-te,*
 F. *in-te-rest. Now real-ly? You don't be-lieve me? Oh yes! And does the la-dy, tell me,*

Figaro. **Rosina.** **Figaro.**

R. *a-bi-ta lon-ta-no? Oh no! cio-è, qui! due passi! Ma è bel-la? Oh bel-la as-sa-i!*
 F. *live at some great distance? Oh yes, that is, no, close by here! Is she handsome? Superb-ly handsome!*

F. *Ec-co-vi il suo ri-trat-to in due pa-ro-le. Grassot-ta, ge-nia-lot-ta, ca-pel-lo ne-ro,*
Lis-ten, and in a sen-tence I will de-scribe her. Just sixteen, round and dimpled, dark hair and lashes,

Rosina. **Figaro.**

F. *guan-cia por-po-ri-na, oc-chio che par-la, ma-no che in-na-mo-ra. E il no-me? Ah! no-mean-*
 R. *cheek o'er-spread with ro-ses, an eye be-witching, and a hand en-chanting. Her name is? Must I tell*

Rosina.

F. R. *co - ra? Il no - me - Ah che bel no - me! Si chia - ma - Eb - ben? si chia - ma? Po - ve -*
that, too? her name is - her name is charming! They call her - Well, say - they call her? Let me

F. *ri - na! Si chia - ma R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!*
think now! they call her - R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!

Allegro.
Rosina.

R. *Dun - que io son - tu non m'in - gan - ni? Dun - que io son la for - tu -*
Can it be - dare I be - lieve thee? Can it be - I'm his e -

Wind:
p Str. f p

R. *na - ta! (Già me l'e - ro im - ma - gi - na - ta: lo sa -*
lect - ed! (More than half - it - was - sus - pect - ed, For I

R. *pe - vo - pria di - te.) Dunque io son - tu non m'in - gan - ni? (Già me*
guess'd it - long a - - go.) Can it be - dare I be - lieve thee? (More than

Str. only

R. *l'e - ro im - ma - gi - na - ta: Lo - sa - pe - vo - pria - di -*
half - it - was - sus - pect - ed, For I - guess'd it - long - a -

p

R. *te, già lo sa - pe - vo - pria - di - te, lo sa -*
go, ah, yes, I - guess'd it - long - a - go, yes, I -

f

Fl. cresc. *Wind*

or *Figaro.*

R. *pe - vo - pria - di - te.)*
guess'd it - long - a - - go.)

F. *Di Lin-do-rojl va-go og-*
Fair Ro-si-na, yes, be-

f *p* *Vln.*

F. *get - to sie - te voi, bel - la Ro - si - na, sie - te vo - i, sie - te*
lieveme, More than life it - self he loves thee, Yes be - lieve me, fair Ro -

Vln. & Fl.

F. *vo - i, bel - la Ro - si - na. (Oh che vol - pe so - praf - fi - na! Oh che*
si - na, dear - ly he loves thee. (Oh, her sly - ness quite re - proves me! Oh, her

Vln. & Fl. *p*

F. *vol - pe - so - praf - fi - na! Ma - l'a - vrà - da - far - con - sly - ness - quite - re - proves me, Yet - her - mas - ter - I - can -*

me, sì, ma - l'a - vrà - da - far - con - me, ma l'a - show, ah yes, her - mas - ter - I - can - show, yes, her -

p *cresc.* *f*

F. *Rosina.*

vrà - da - far - con - me!) Sen - ti, sen - ti, m'a Lin - mas - ter - I - can - show.) Tell me, tell me, how Lin -

p *pp*

R. *Figaro.*

do - ro, per par - lar co - me si fa? Zit - to, zit - to, qui Lin - do - ro per par - lar - vior or sa - do - ro Can be spoken with - out fear. Hush, and lis - ten; thy Lin - do - ro In two moments shall be

Str. *p*

F. *Rosina.*

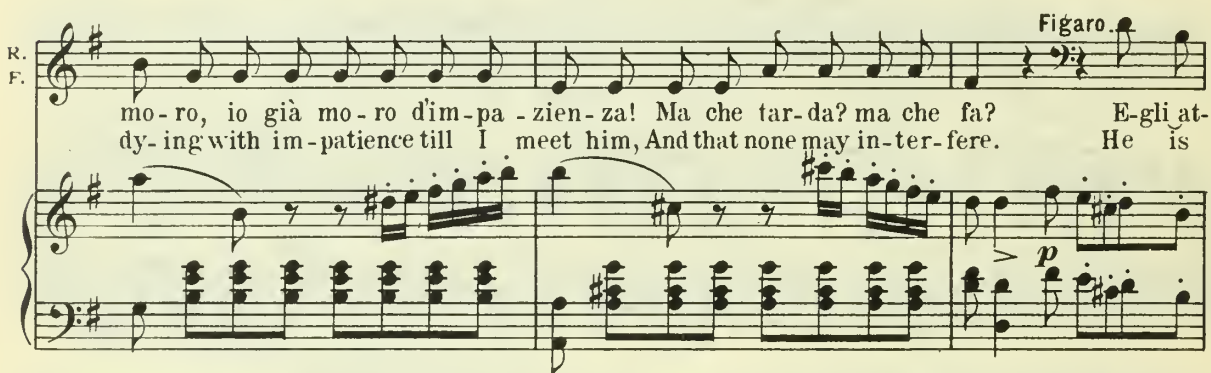
rà, zit - to, zit - to, qui Lin - do - ro per par - lar - vior or sa - rà. Per par - here, hush and lis - ten, thy Lin - do - ro in two moments shall be here. How de -

p

R. 

lar-mi? lightful! Bra-vo! bra-vo! Ven-ga pur, ma con pru-den-za; say, where is he? To be cau-tious do en-treat him, io già I am

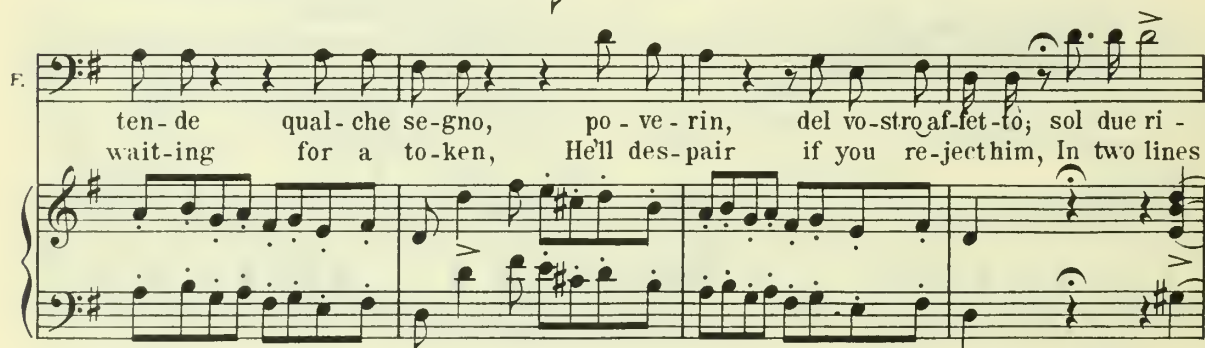
Wind.

R. 

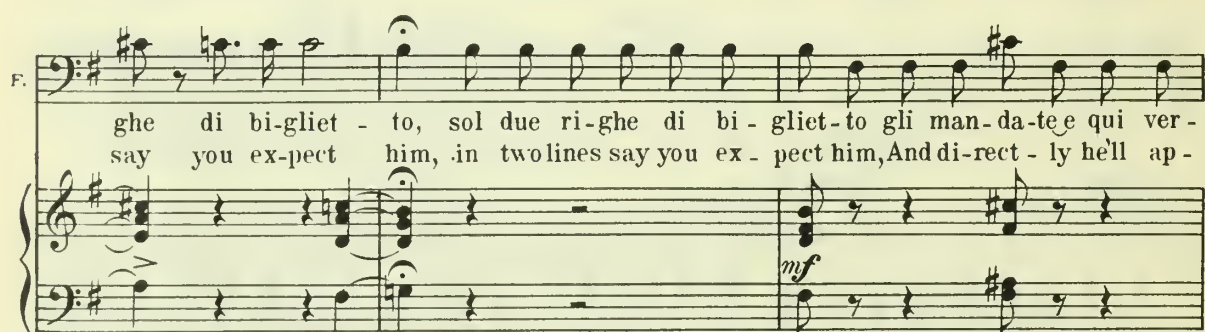
mo-ro, io già mo-ro d'im-pa-zien-za! Ma che tar-da? ma che fa? E-gli at- dy-ing with im-patience till I meet him, And that none may in-ter-fere. He is

Figaro.

p

F. 

ten-de qual-che se-gno, po-ve-rin, del vo-stro af-fet-tò; sol due ri- wait-ing for a to-ken, He'll des-pair if you re-ject him, In two lines

F. 

ghe di bi-gliet-to, sol due ri-ghe di bi-gliet-to gli man-da-te e qui ver- say you ex-pect him, in two lines say you ex-pect him, And di-rect-ly he'll ap-

mf

F. 

rà, gli man-da-te e qui ver-rà, gli man-da-te, gli man-da-te e qui ver- pear, and di-rect-ly he will ap-pear yes, di-rectly, yes di-rect-ly he'll ap-

mf

Rosina. Figaro. Rosina.

F. R.
rà. Che ne di-te? Non vor-re-i- Su, co-rag-gio. Non sa-
pear. Well, what think you? Oh, I could not— Why so frighten'd? And I

Viol.
p

Figaro. Rosina. Figaro. *a piacere* (going to the writing-table)

R. F.
pre-i_ Sol due ri-ghè. Mi ver-go-gno—Ma di che? ma di che? si sa! Pre-sto, presto qua il bi-
would not. Just one line now. I'm ashamed to—Why ashamed? there's no cause! no none. Come at once and write a

col canto *f* *a tempo*

Rosina (takes the letter from her pocket and gives it him).

Figaro. *a piacere*

F. R.
gliet-to! Un bi-gliet-to? ec-co-lo qua. Già e-ra scrit-to! ve' che
let-ter. Write a let-ter? Oh, it is done. Why, it was writ-ten! I'm a

p *colla parte* *Str. & Fag.* *p*

Rosina.

F. R.
be-stia! ve' che bestia! Il ma-e-stro facciò a le-i! For-tu-na-ti af-fet-ti—
blockhead! I'm a blockhead! From her cunning I can borrow. Fly a-way, all thought of—

Figaro.

R. F.
mie-i, io co-min-cio a re-spi-rar. Ah che in cat-te-dra co-
sor-row, Now at last I shall be blest. Yes, from her I'll cun-ning

p

Rosina.

F. R. *ste - i di ma-li-zia — può det - - tar. Ah tu so - lo, a-mor, — tu*
bor - row, I her pu-pil — stand con - fess'd. Ah, with joy — will dawn — each

Str. pizz.

R. *se - - - i, che mi de - vi con - so - lar, — che mi*
mor - - - row, For my heart — is now — at rest, — for my

R. *de - vi, che mi de - vi con - so - lar. Ah tu so - lo, a - mor, — tu —*
heart, ah yes, my heart is now at rest! Ah with joy — will — dawn — each —

F. *Figaro. sotto voce*

Don-ne, donne, eter-ni De - - -
In de- ceit the sex is tho - - -

R. *se - i, — che — mi — de - vi — con - so - lar. Ah tu*
mor - row, — For — my — heart — is — now — at — rest, Ah, with

F. *i, chi v'ar- ri - va, chi v'ar- ri - va, chi v'ar-ri-va a indo-vi - nar! Don-ne, donne, e-ter-ni*
rough, None their craft, no, none their craft, no none their craft has e'er express'd! In de- ceit the sex is

R. *so - lo, a - mor, tu se - i, che mi de - vi con - so -*
joy will dawn each mor - row, for my heart is now at

F. *De - i, chi v'ar - ri - va, chi v'ar - ri - va, chi v'ar - ri - va in do - vi -*
tho - rough, none their craft, no none their craft, no, none their craft has e'er ex -

R. *lar. rest. Sen - ti, sen - ti, ma Lin - do - ro -*
rest. Tell me, tell me, how Lin - do - ro -

F. *nar! Qui ver - rà! A mo -*
press'd! He is near. In two

Fl. Flg. Cor.
p cresc.

R. *Ven - ga pur, ma con pru - den - za.*
To be cautious, do en - treat him -

F. *men - ti per par - lar - vi qui sa - rà. Zit - to, zit - to, qui ver -*
moments, in two moments he'll be here. I shall see the coast is

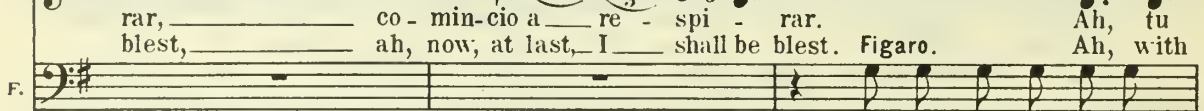
f

Rosina.

F. *rà. For - tu - na - tiaf - let - ti mie - i, io con - min - cia re - spi -*
clear. Fly a - way all thought of sor - row, Now, at last, I shall be

p

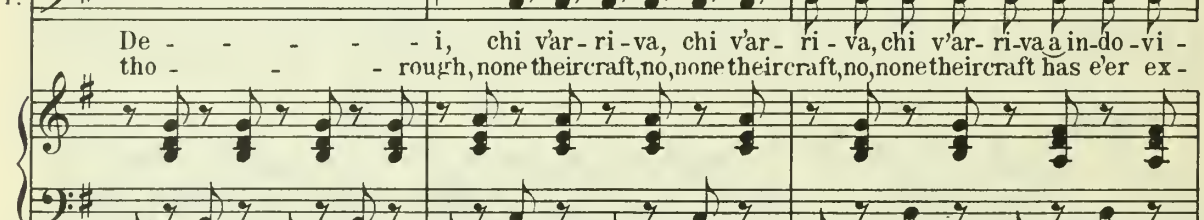
R. 
 rar, co - min - cio a re - spi - rar. Ah, tu
 blest, ah, now, at last, I shall be blest. Figaro. Ah, with


F. 
 Don - ne, don - ne, e - ter - ni
 In de - ceit the sex is



R. 
 so - lo, a - mor, tu se - i, che mi de - vi con - so -
 joy will dawn each mor - row, For my heart is now at

F. 
 De - - - i, chi v'ar - ri - va, chi v'ar - ri - va, chi v'ar - ri - va in - do - vi -
 tho - - - rough, none their craft, no, none their craft, no, none their craft has e'er ex -




R. 
 lar. Ah tu so - lo, a - mor, tu se - i, che mi
 rest, Ah, with joy will dawn each mor - row, for my

F. 
 na - re? Don - ne, don - ne, e - ter - ni De - - - i, chi v'ar - ri - va, chi v'ar -
 press'd! Yes, in de - ceit the sex is tho - - - rough, none their craft, no, none their



R. 
 de - vi con - so - lar, che mi de - vi con - so -
 heart is now at rest, yes, my heart is now at

F. 
 ri - va, chi v'ar - ri - va in - do - vi - nar? chi v'ar - ri - va, chi v'ar - ri - va in - do - vi -
 craft, no, none their craft has e'er ex - press'd, none their craft, no, none their craft has e'er ex -





R.
lar, — che mi de - vi con - so - lar, sì, con - so -
rest, — ah, my heart is now at rest, ah, yes, my

F.
nar? chi v'ar - ri - va, chi v'ar - ri - va a in - do - vi - nar, a in - do - vi -
press'd, none their craft, no, none their craft has e'er ex - press'd, no, none their

R.
lar, sì, con - so - lar, sì, con - so - lar!
heart, ah yes, my heart is now at rest! (exit Figaro)

F.
nar, a in - do - vi - nar, a in - do - vi - nar?
craft, no, none their craft has e'er ex - press'd!

ff

Nº 10. "A un dottor della mia sorte.,,"

Recit. and Aria.

Rosina.

Bartolo.

Voice. R.
B.
O - ra mi sen - to meglio: questo Fi - ga - ro è un bravo gio - vi - not - to. In som - ma, col - le
Now all my doubts are ended, and to Fi - ga - ro I ev - er shall be grateful. Come here, child, there's a

Piano.
p

B.
buo - ne, po - trei sa - pe - re dal - la mia Ro - si - na che venne a far co - lui que - sta mat -
ques - tion that you must answer, like a good Ro - si - na: What did the barber call a - bout this

Rosina. Bartolo. Rosina. Bartolo. Rosina.

B. R.
ti - na? Fi - ga - ro? Non sò nul - la. Ti par - lò? Mi par - lò. Che ti di - ce - va? Oh mi par -
morning? Fi - ga - ro? I don't know, sir. He was here? He was here. 'Twas you he spoketo? Oh yes, 'twas

R.
lò di cer - te ba - ga - tel - le, del fi - gu - rin di Francia, del mal del - la sua fi - glia Marcel -
I. He spoke of diff^{er}ent tri - fles, of the fashions from Pa - ris, the ill - ness of his daughter Marcel -

Bartolo.

B. R.
li - na. Dav - ve - ro? ed io se com - met - to che por - tò la ri - spo - sta al tuo bi -
li - na. Was that it? Did he not bring you a re - ply to a let - ter sent by the

Rosina. Bartolo.

B. R.
gliet - to. Qual bi - gliet - to? Che ser - ve! L'a - riet - ta del l'i - nu - til pre - cau - zio - ne che ti
win - dow? By the window? Nay, start not! your bal - lad that you call'd the "Vain Precau - tion," that you

B.
cad - de sta - man giù dal bal - co - ne. Vi fa - te ros - sa? (A - ves sij - no - vi - na - to!) Che vuoldir questo
dropt from your hand at yonder window. I see you're blushing. (I guess'd her secret rightly!) Pray and how came that

Rosina.

B. R.
di - to co - sì spor - eo d'in - chio - stro? Spor - co? oh! nul - la: io me l'a - vea scot -
fin - ger to be blacken'd with ink - stains? Ink - stains? quite sim - ply: I had this morning

Bartolo.

R. B. ta - to e coll' in-chio-stro or or l'ho me-di-ca-to. (Dia-vo-lo!) e que- stifo-gli_ or son scorch'd it, and I have heard that, that ink will cure a burning. (Clev-er that!) Fivesheets of paper! there were

Rosina.

R. B. cin- que, e- ran se- i. Que' fo- gli? è ve- ro. Du- no mi son servi- ta a man- six here, one is missing. The pa- per? I took it. One of those sheets of pa- per I have

Bartolo.

R. B. dar de' con- fet- ti a Marcel- li- na. Bra- vis- si- ma! e la pen- na per- chè fu tem- pe- avrapp'd roundsome sweet meats for Marcel- li- na. Oh, ca- pi- tal! and this pen too was late- ly used for

Rosina. **Bartolo.**

R. B. ra- ta? (Ma- le- det- to!) La pen- na! per di- se- gna- re un fio- re sul tambu- ro. Un writ- ing! (How un- luck- y!) This pen, sir, I used to draw a flow'r on my embroidry. A

Rosina. **Bartolo.** **Rosina.**

R. B. fio- re! Un fio- re. Un fio- re! Ah! fra- schet- ta! Dav- ver! flow- er? A flow- er. A flow- er! fie up- on you! I did!

Bartolo. **Rosina.** **Bartolo.** **Rosina.** **Bartolo.**

R. B. Zit- ta! Cre- de- te_ Ba- sta co- sì! Si- gnor_ Non più, ta- ce- te! Si- lence! You know, sir_ I've heard e- nough! Oh, sir_ No more, be si- lent!

Andante maestoso.

(1) Bartolo.

B. A un dot-tor del-la mia sor-te que-ste scu-se, si-gno-
To a man of my im-por-tance Dare you of-fer such ex-

Str.
pp

B. ri-na! A un dot-tor del-la mia sor-te que-ste scu-se, si-gno-
cus-es? To a man of my im-portance dare you of-fer such ex-

Wind
moder.
f

B. ri-na! Vi con-si-glio, mi-a ca-ri-na, un po' meglio a imposturar, meglio, meglio, me-glio,
cus-es? Screen in fu-ture such a-bus-es Bet-ter, or they'll be perceiv'd, better, better, somewhat

Str.
p

B. me-glio, vi con-si-glio, mi-a ca-ri-na, un po' meglio a impostu-rar, meglio me-glio, me-glio,
bet-ter, screen in fu-ture such a-bus-es bet-ter, or they'll be perceiv'd, better, better, somewhat

p

B. me-glio, vi con-si-glio, mia ca-ri-na, un po' meglio a impo-stu-
bet-ter, screen in fu-ture such a-bus-es somewhat bet-ter, or they'll

Fl.
Cl.
p
Vln.

B. *Fl. Cl.*
 rar, si, si, vi con-si-glio, mia ca-ri-na, un po' meglio a impo-stu-be
 be-per-ceive'd, screen in fu-ture such a-bus-es, so they can-not be per-

p

Vln.

B. *Fl. Cl.*
 rar! Aun Dot-tor del-la mia sor-te que-ste scu-se, si-gno-ceiv'd.
 To a man of my im-por-tance dare you of-fer such ex-

mf

B.
 ri-na! Vi con-si-glio, mia ca-ri-na, un po' meglio a impo-stu-cus-es? Screen in fu-ture such a-bus-es, So they can-not be per-

B.
 rar, un po' me-glio a impo-stu-rar, un po' me-glio, un po' meglio a impostu-ceiv'd,
 so they can-not be perceiv'd, so they cannot, so they can-not be per-

f *Cor. & Bag.*

B.
 rar!
 ceiv'd!

Cl.
p

B. *I con-fet-ti-al-la ra-gaz-za!*
Sweetmeats sent to Mar-cel-li-na!

Vln.

p

B. *Il ri-ca-mo sul tam-bu-ro!* *Vi scot-*
Pat-terns drawn for your em-broi-d'ry! *Scorch'd your*

B. *ta-ste: eh via! eh via! Ci vuol al-tro, fi-glia*
fin-ger! Oh fie! oh fie! Ma-dam, these pretexts are

Str.

p

B. *mi-a, per po-ter-mi cor-bel-lar, al-tro, al-tro, altro, al-tro, ci vuol al-tro, fi-glia*
nonsense, Not a word can be be-liev'd, nonsense, nonsense, utter nonsense. Ma-dam, these pretexts are

B. *mi-a, per po-ter-mi cor-bel-lar, al-tro, al-tro, al-tro, al-tro!*
nonsense, not a word can be believ'd, nonsense, nonsense, ut ter nonsense.

Cl. & Fag.

mf

B. *Per-chè man-ca là quel fo-glio? Vo' sa-per co-te-sto im-*
Know this mat-ter shall be sift-ed! Wherefore was this pa-per

B. *bro-glio. Per-chè man-ca là quel fo-glio? So-no-i-nu-ti-li le*
lift-ed? Wherefore was this pa-per lift-ed? No pretences shall a-

B. *smor-fie! Fer-ma là, non mi toc-ca-te, fer-ma là, non mi toc-*
vail you! Have a care how you pro-voke me, have a care how you pro-

B. *ca-te! No, fi-glia mia, non lo spe-ra-te ch'io mi la-sci-jn-fi-noc-*
voke me! No, in de-keit think not to cloak thee, Lies by lies are not-re-

B. *chiar, no, fi-glia mia, non lo spe-ra-te ch'io mi la-sci-jn-fi-noc-*
tried'd, No, in de-keit think not to cloak thee, lies by lies are not-re-

B. *chiar. A un Dottor della mia sorte que-ste scu-se, si-gno-ri-na! Vi con-si-glio, mia ca-triev'd. To a man of my im-portance dare you of-fer such ex-cus-es? Try and screen all such a-*

mf

B. *rina, un po-co meglio a impostu-rar, un po' me-glio a im-po-stu-buses So they cannot be per-ceiv'd; so they can-not be per-*

f

B. *rar, un po' meglio, un po' meglio a impostu-rar! ceiv'd, so they cannot, so they cannot be per-ceiv'd!*

p

B. *Via ca-ri-na, con-fes-sa-te! Come, confess now, 'twas to joke me.*

B. *Son di-spo-sto a per-do-nar. Non par-la-te? vio-sti-Come. be friends then, and say thou'rt griev'd. How, no answer? rage will*

B. *na-te? non par-la-te? vi-o-sti - na-te? So ben io quel che ho da*
choke me! Still no an-swer? rage will choke me! More and more I feel ag -

pp

Allegro vivace.

far, sò ben io quel che hoda far.
griev'd, more and more I feel ag-griev'd.

B. *Si-gho-rina, un'al-tra vol-ta quando Barto-lo an-drà fuo-ri. signorina, un'al-tra*
Mark, my la-dy, for the fu-ture, I, Don Barto-lo, have said it, I per-force, will save your

F. l. *cresc.*

vol-ta quan-do Barto-lo andr  fuori, la consegna ai ser-vi-to-ri a suo modo far sa-
cred-it, I, Don Barto-lo, have said it, I, perforce, will save your cred-it, I will safely lock you

B. *prà.* *in.* *Wind tacet.* *p*

Si-ghorina, un'al-tra volta quando Bar-to-lo andrà
 Mark, my la-dy, for the fu-ture, I, Don Bar-to-lo, have

B. fuori, signo-ri-na, un'al-tra vol-ta quando Bar-to-lo andrà fuori. la con-segna ai servi -
 said it, I perforce will save your cred-it, I, Don Bar-to-lo, have said it, I perforce will save your

cresc. *dim.*

B. to-ri a suo mo-do far sa-prà. Ah! non ser-vo-no le
 cred-it, I will safe-ly lock you in. Oh, you flirt, we will be

f *p*

B. smorfie, faccia pur la gat-ta mor-ta, faccia pu-re, fac-cia pu-re, faccia pur la gat-ta
 e-ven, Nothing now again shall shake me, Nothing now again shall shake me, nothing now again shall

B. mor-ta! Cospet-ton! per quella por-ta, co-spet-ton! per quella
 shake me! *vln. & viola.* When abroad my duties take me, when a-broad my duties

f *p* *vln.*
Cello & Fag.

B. por-ta nemmen l'aria entrar po-trà, no, nemmen l'aria entrar po-trà!
 take me, Not a fly shall en-ter in, no, not a fly shall en-ter in!

B. *E* Ro - si - na in - no - cen - ti - na, scon - so -
 Try, Ro - si - na, at your lei - sure, La - men -

B. la - ta, di - spe - ra - ta... Eh, non ser - vo - no le smorfie,
 ta - tion, des - pe - ra - tion, New at - tempts at fa - sci - na - tion.

p

B. fac - cia pur la gat - ta mor - ta! Co - spet - ton! per quel - la
 Nothing now a - gain shall shake me, When a - broad my du - ties

cresc.

B. por - ta nemmen l'aria entrar po - trà. *E* Ro - si - na in - no - cen -
 take me, Not a fly shall en - ter in. Try, Ro - si - na, at your

f

B. ti - na, e Rosina in - no - cen - ti - na, scon - so - la - ta, di - spe - ra - ta, scon - so - la - ta, di - spe -
 leisure, try, Rosina, at your lei - sure, la - men - ta - tion, des - pe - ration, la men - ta - tion, des - pe -

B. *ra-ta, in sua came-ra ser - ra-ta, in sua came-ra ser - ra-ta, in sua came-ra ser -*
ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce -

ff

B. *ra-ta fin ch'io vo-gliostar do-vrà, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,*
ra-tion, And this day I will be-gin, yes, yes, yes, yes, this very day, yes, yes, yes, yes, this ver-y

I. *sì, in sua ca-me-ra ser - ra-ta fin ch'io vo-gliostar do -*
day I will try in - car - ce - ra - tion, And this day I will be -
Wind sustain.

f

I. *vrà, sì, in sua ca-me-ra ser - ra-ta, in sua ca-me-ra ser - ra-ta, in sua ca-me-ra ser -*
gin, Yes, I will try in-car-ce - ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce -

I. *ra-ta fin ch'io vogliostar dovrà, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,*
ration, And this day I will be-gin, Yes, yes, yes, yes, this very day, yes, yes, yes, yes, this very

B. *si!*
day!
ch.
pp *p*

B. *Si-gno-ri-na, un'al-tra volta quan-do Bar-to-lo an-drà fuo-ri, quan-do Bar-to-lo an-drà*
Mark, my la - dy, for the fu-ture, I, Don Bar-to - lo, have said it, I, Don Bar-to-lo, have

cresc.

B. *fuo-ri, quan-do Bar-to-lo an-drà fuo - ri, la con - se-gna ai ser - vi -*
said it, I, Don Bar-to - lo, have said it, I per - force will save your

dim.

B. *to - ri a suo mo-do far sa - prà. Si-gno-rina, un'al-tra*
cred-it, I will safe-ly lock you in. Mark, my la - dy, for the

B. *volta quan-do Bar-to-lo an-drà fuo-ri, signori-na, un'altra vol-ta quan-do Bar-to-lo an-drà*
future, I, Don Bar-to-lo, have said it, I, Don Bar-to - lo, have said it, I, Don Bar-to - lo, have

cresc.

B. *fuo-ri, la con-se-gna a' ser-vi - to-ri a suo mo-do far sa - pra.*
 said it, I per-force will save your credit, I will safely lock you in.

B. *Eh, non ser-vo-no le smorfie, fac-cia pur la gat-ta mor-ta, faccia pu-re, fac-cia*
 Oh you flirt, we will be e - ven, Nothing now again shall shake me, nothing now again shall

B. *pu - re, fac-cia pur la gat-ta mor-ta!* *Co-spet-ton! per quella*
 shake me, nothing now again shall shake me! When a-broad my du-ties

B. *porta, co-spet-ton! per quella por-ta nemmen l'aria, nemmen l'a-ria, nemmen l'aria entrar po-*
 take me, when abroad my du-ties take me, Not a fly, no, not a fly, no, not a fly shall en-ter

B. *trà! Cospet-ton! per quella por-ta nemmen l'a-ria entrar po-trà! *vn. & cl.**
 in, when a-broad my du-ties take me, not a fly shall en-ter in!

B. E Ro - si-na in-no-cen - ti - na, scon-so -
Try, Ro - si - na, at your lei-sure, la - men -

B. la - ta, di-spe - ra - ta - eh, non ser - vo-no le smor-fie,
ta - tion, des-pe - ra - tion, New at-tempts at fa-sci - na - tion,

B. faccia pur la gat-ta mor-ta! Co-spetton! per quella por-ta
Nothing now a-gain shall shake me! When a-broad my duties take me,

B. nemmen l'aria entrar po - trà! E Ro-si-na in-no-cen - ti - na, e Ro-si-na in-no-cen -
Not a fly shall en-ter in. Try, Ro-si - na, at your lei-sure, try, Ro-si - na, at your

B. ti - na, scon-so-la-ta, di-spe - ra - ta, scon-so-la - ta, di - spe - ra - ta, in sua ca-me-ra ser -
lei-sure, la-men-tation, des-pe - ration, la - men - ta - tion, des-pe - ration, I will try in-car-ce -

12. *B.* ra-ta, in sua came-ra ser-ra-ta, in sua came-ra ser-ra-ta fin ch'io voglio star do-
 ra-tion, I will try in-car-ce-ra-tion, I will try in-car-ce-ra-tion, and this day I will be -

ff

13. *B.* vrà. Un Dot-tor del-la mia sor-te non si la-scia in-
 gin. I'm a Doc-tor of im-por-tance, and I'm not to -

f

14. *B.* fi-noc-chiar, no, no, un Dot-tor del-la mia sor-te non si
 be-de-ceiv'd, no, no, I'm a Doc-tor of im-por-tance, and I'm

15. *B.* la-scia in-fi-noc-chiar! E Ro-si-na in-no-cen-ti-na, seon-so-
 not to be-de-ceiv'd. Try, Ro-si-na, at your lei-sure, la-men-

ff

16. *B.* la-ta, di-spe-ra-ta, in sua ca-me-ra ser-ra-ta fin ch'io
 ta-tion, des-pe-ra-tion, I will try in-car-ce-ra-tion, and this

B. vo-glio star do - vrà, fin ch'io vo - glio star do -
day I will be - gin, Yes, this day I will be -


B. vrà, fin ch'io vo - glio star do -
gin, yes, this day I will be -

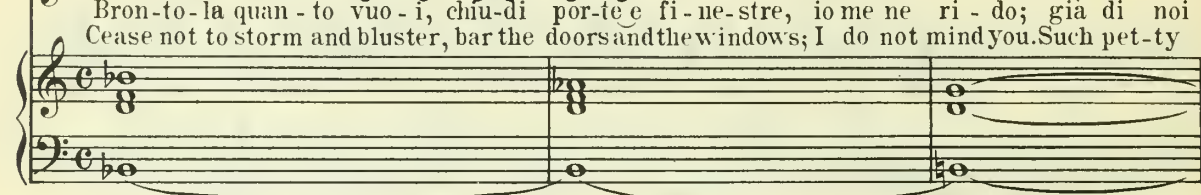
B. vrà, sì, fin ch'io vo-glio star do - vrà, sì, fin ch'io vo-glio star do -
gin, this ver - y day I will be - gin, this ver - y day I will be -

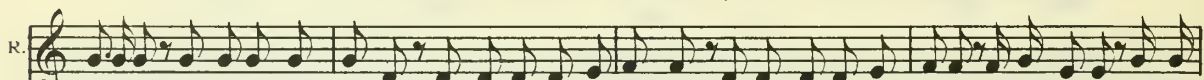
B. vrà, sì, star do - vrà, sì, star do - vrà, sì, star do - vrà!
gin, I will be - gin, I will be - gin, I will be - gin! (exit.)

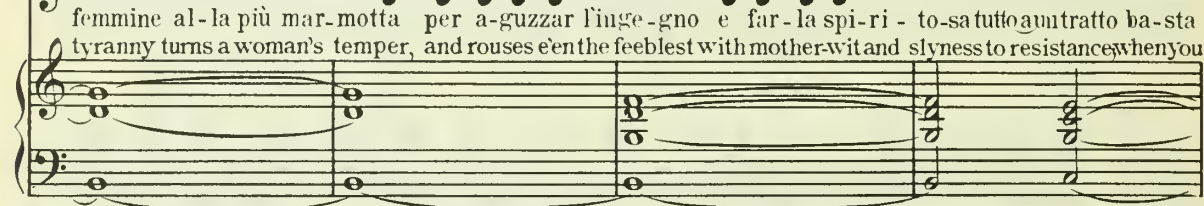
Recitative.

Rosina.

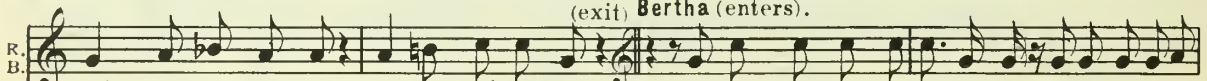
R. 
 Bron-to-la quan-to vuo-i, chiu-di por-te e fi-ne-stre, io me ne ri-do; già di noi
 Cease not to storm and bluster, bar the doors and the windows; I do not mind you. Such pet-ty

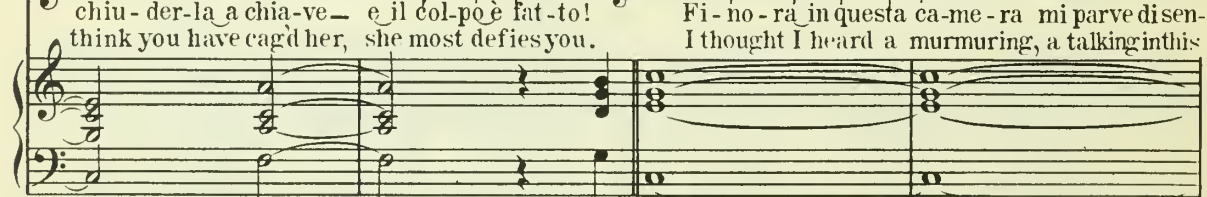


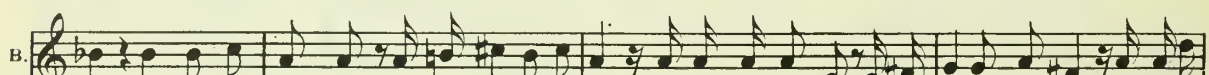
R. 
 femmine al-la più mar-motta per a-guzzar l'inge-gno e far-la spi-ri-to-sa tutto a un tratto ba-sa
 tyranny turns a woman's temper, and rouses e'en the feeblest with mother-wit and slyness to resistance when you

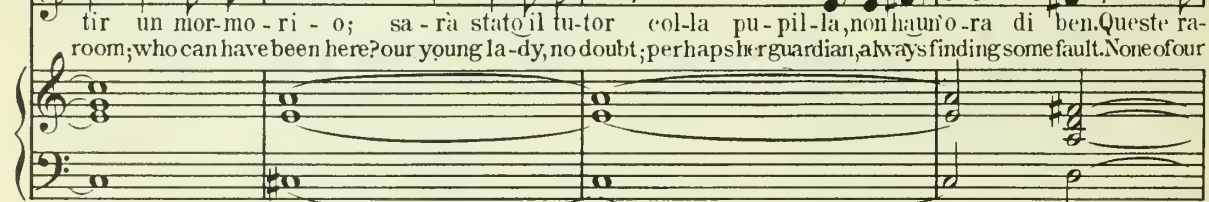


(exit Bertha (enters).

R. 
 chiu-der-la a chia-ve— e il col-po è fat-to! Fi-no-ra in questa ca-me-ra mi parve dis-en-
 think you have cap'd her, she most defies you. I thought I heard a murmuring, a talking in this

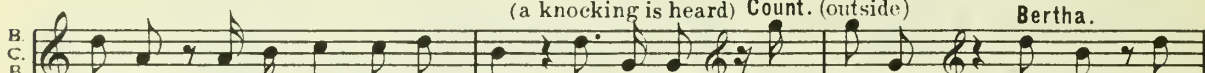


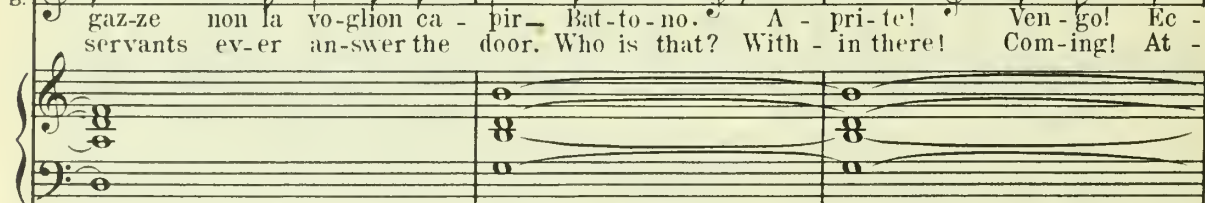
B. 
 tir un mor-mo-ri-o; sa-rà stato il tu-tor col-la pu-pil-la, non ha un'o-ra di ben. Queste ra-
 room; who can have been here? our young la-dy, no doubt; perhaps her guardian, always finding some fault. None of our

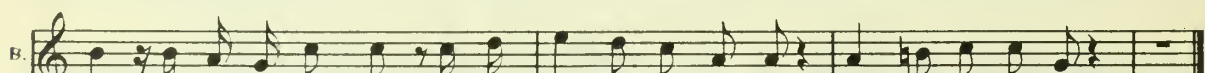


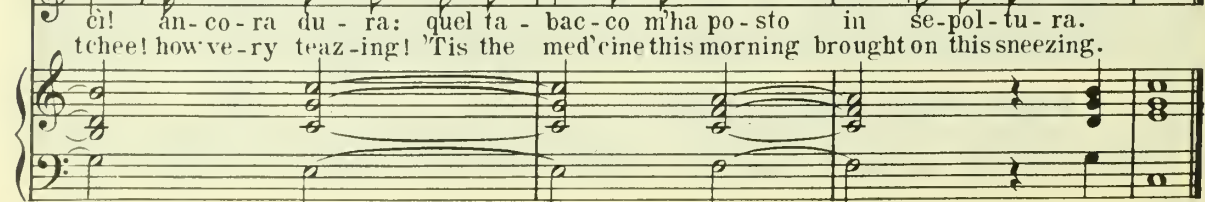
(a knocking is heard) Count. (outside)

Bertha.

B. C. 
 gaz-ze non la vo-glion ca-pir— Bat-to-no. A-pri-te! Ven-go! Ec-
 servants ev-er an-swer the door. Who is that? With-in there! Com-ing! At-



B. 
 cì! an-co-ra du-ra: quel ta-bac-co m'ha po-sto in se-pol-tu-ra.
 tchee! how ve-ry teaz-ing! 'Tis the med'cine this morning brought on this sneezing.



Nº 11. "Ehi di casa, buona gente!,"
Finale I.

Piano.

f marziale

Tutti *3*

Strs. & Fag. *tr*

pp

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, with a trill in the treble staff. Dynamics include *f marziale* and *pp*. A *Tutti* marking with a triplet of eighth notes is present.

f *Tutti* *3*

p

tr

The piano accompaniment for the first vocal entry continues the melodic and rhythmic patterns. It includes a *f* dynamic and a *Tutti* marking with a triplet. A *p* dynamic appears in the second system, along with a trill in the treble staff.

Count (disguised as a cavalry soldier).

Ehi di ea-sa, buo - na gente, buo - na
Eh, with-in there! come good people! Up, a -

f *pp*

tr

The Count's vocal entry is shown on a single staff. The lyrics are: "Ehi di ea-sa, buo - na gente, buo - na / Eh, with-in there! come good people! Up, a -". The piano accompaniment continues with a *f* dynamic and a *pp* dynamic. A trill is marked in the treble staff.

gente, ehi, ehi di ca-sa, ehi di ea-sa! nium ri -
rouseye! eh, eh, with-in there, eh, with-in there, are ye

f *p*

tr

The vocal entry for the group continues the lyrics: "gente, ehi, ehi di ca-sa, ehi di ea-sa! nium ri - / rouseye! eh, eh, with-in there, eh, with-in there, are ye". The piano accompaniment features a *f* dynamic and a *p* dynamic. Trills are marked in the treble staff.

Bartolo.

sponde! ehi! Chi è co-stu-i? ehe brutta faccia? è ub-bri-
sleeping? Eh! Who may this be? An ug-ly fel-low! Scarcely

Strs. & Fag. *pp*

Bartolo's vocal entry is shown on a single staff. The lyrics are: "sponde! ehi! Chi è co-stu-i? ehe brutta faccia? è ub-bri- / sleeping? Eh! Who may this be? An ug-ly fel-low! Scarcely". The piano accompaniment includes a *pp* dynamic and a *Strs. & Fag.* marking.

Count.

C. Ehi di ca-sa, ma-le-det-ti! ma-le-
B. Eh, with-in there, come, confoundye! fire and

a-co! chi sa-ra? chi sa-ra?
sober: who are you? who are you?

f pp

(seeing Bartolo, feels for something in his pocket)

C. detti! ehi! Ah! Sì-
thunder! Eh! Ah! All

Co-savuo!, si-gnor sol-da-to?
What, sir soldier, do you want here?

f p

C. *a piacere*
Sì! bene ob-bli-ga-to. Sie-te vo-i a-spetta un poco-sie-te
right. I'm much o-bliged, sir. Is your name, sir-just wait a moment-here, I

B. (Qui co-stui che mai vor-ra?)
(With this fellow what's to do?)

f *col canto*

C. *a piacere (reading)*
vo-i dot-tor Ba-lor-do? Ah, ah, Ber-tol-do?
have it- Doctor O-bo-rem? No, no, O-por-to?

B. Che Ba-lor-do? che Ba-lor-do? Che Bertoldo? che Ber-
What's O-bo-rem? what's O-bo-rem? What's Oporto? what's O-

f a tempo

B. tol-do? ch an-da-te al dia-vo-lo! ch an-da-te al dia-vo-lo! Dottor
 porto? Go to all the devils,sir! go to all the devils,sir! Doctor

ff

B. Bar-to-lo, Dot - tor Bar-to-lo, Dot - tor Bar - to - lo! Ah bra-vis-si-mo: dot - tor
 C. Bar-to-lo, Doc - tor Bar-to-lo, Doc - tor Bar - to - lo! Oh that's ca-pi-tal: Doc - tor

Tutti. *pp* *tr.*

C. bar-ba-ro; bra - vis - si-mo, dot-tor bar-ba-ro! Va be-
 Barba-ro; that's ca - pi-tal: Doctor Barba-ro. Yes, it's
 B. Bartolo.

Un cor - no!
 You block-head!

f *p* *tr.*

C. nis - si-mo; già vè po-ca, già vè po - ca dif - fe-ren-za. (lo già
 B. ca - pi-tal; why, the difference is not much, what does it matter? (Howshall

tr. *f*

Count.

C. (Non si ve-de! che im-pa-zien-za! quan-to
(Where's Ro-si-na? how get at her? What a

B. per-do, io già per-do la pa-zien - za, io già per-do, io già per-do la pa-
I get rid of him and of his clat - ter, how shall I get rid of him and of his

Strs.
pp

Allegro

C. *tarda! do-ve sta?) Dun - que*
meeting for us two.) You're a

B. *zien - za! qui pru-den-za ei vor-rà, qui pru-den-za ei vor-rà.)*
clat - ter? oh ye saints, now help me through, oh ye saints, now help me through.)

f *mp* *tr.* *vin. & ob.*

C. vo-i- sie-te dot - to-re? Va be-
 Doctor, if I mis-take not? Why, that's

B. Son dot - to-re, sì, si - gno-re.
 Yes, a Doc-tor, you mis-take not.

Musical score for the vocal parts (C. and B.) and piano accompaniment. The score is in 3/4 time, key of B-flat major (two flats). The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The score includes lyrics in Italian and English. The piano part features a prominent bass line with triplets and a treble line with chords and triplets. The vocal parts have lyrics in Italian and English. The score is marked with dynamics like *f* and *lutti*.

C. B.

nissi-mo; un ab-brac-cio, qua col-le-ga. In-die-tro!
 ca-pi-tal; here, em-brace me, Come, old colleague. Standoff, man!

p

Bartolo.

Count (insists on embracing him).

Qua! There! So no anch'io dottor per cen-to, ma-nescalco al reg-gi-
Am not I of the profess-ion? I'm the re-giment's phy-

f *p* *Strs.*

(presenting a paper)
men-to. Dell'al-log-gio sul bi-gliet-to, dell'al-log-gio sul bi-
si-cian, And'tis up-on you I'm quarter'd, and'tis up-on you I'm

p

gliet-to, os-ser-va-te, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua.
quarter'd, read this or-der, it is quite true, it is quite true, it is quite true, it is quite true.

a piacere *col canto*

(Ah, ve-nis-se il ca-ro og-get-to
(Ah, how weary this pro-ba-tion!
Bartolo.
(Dal-la rab-bia, dal di-spetto io già cre-po in ve-ri-
(What with scorn and in-dig-nation, I know scarcely what to

p a tempo *Wood*

Str. & Cor.

del-la mia fe-li-ci-tà!
Fair-est, bless my long-ing view.
tà.
do.
Ah, ch'io fo, se mi ci metto, qual-che gran be-stia-li-
I'm a man of moder-a-tion, Not a braw-ler such as

(Rosina enters, stops short on seeing a stranger)

R. *Rosina.*
Un sol - da - to? il tu -
There's a sol-dier with my

C. Vie - ni, vie - ni, il tuo di - let - to, deh! vie - ni, il tuo di -
Come and end this sep - a - ra - tion, oh end this sep - a -

B. tà! ah ch'io fo, ah ch'io fo
you! I scarce know what I do

Fag.

R. to - re? Co - sa mai fa - ran - no
guardian; Here is sure - ly some - thing

C. let - to, deh! vie - ni, il tuo di - let - to pien d'a-mor t'at-ten - de -
ra - tion, oh end this sep - a - ra - tion, For thy fa - vor let me

B. qual - che gran be-stia - li - tà, sì, qual - che gran be-stia - li -
I know scarce - ly what I do, ah, I know scarce - ly what I

R. qua? che fa - ran - no
new, Yes, 'tis some - thing

C. già, t'at - ten - de -
sue, Yes, let me

B. tà, ah ch'io fo, se mi ci met - to, qual - che gran be-stia - li -
do, I know scarce - ly, I know scarce - ly, I know scarce - ly what I

R. qua? co - sa mai fa - ran - no
new, here is sure - ly some - thing -

C. già, pien d'a - mor t'at - ten - de
sue, for thy fa - vor let me

B. tà, qual - che gran be - stia - li -
do, I know scarce - ly what I

Wood

Cl. *Fig.* *cresc.*

R. qua? co - sa mai fa - ran - no
new, here is sure - ly some - thing -

C. già, pien d'a - mor t'at - ten - de
sue, for thy fa - vor let me

B. tà, ah ch'io fo, ah ch'io fo, ah ch'io fo qualche gran be - stia - li -
do, I know scarce what I do, what I do, I know scarcely what I

(Rosina comes forward on tiptoe)

R. qua?) (perceiving Rosina) (Ei m'guarda, s'avvi-
new!) (Ah, who is it? he pur

C. già!) (È Ro-si - na, or son con - ten - to.)
sue.) ('Tis Ro-si - na, I must ap - prise her.)

B. tà!)
do.)

f *p* *Oh, & Fig.*

R. *ci - na.)* (Oh ciel! che sen - to! ah giu-di-zio, ah giu-di-zio, per pie-
 ceives me.) *Count. (softly to Rosina.)* (Whatter-rors seize me! Oh be prudent, or some mischief will en-
 C. *(Son Lindo - ro.)* *(I'm Lindo - ro.)* *F-l. & Cl.*

R. *tà! sue!)* *Bartolo. (seeing Rosina.)*
 B. *Si-gno-ri-na, che cer - ca - te? Pre-sto, presto anda - te*
Who to pry in here has told thee? This is no fit place for

R. *Va - do, va - do, non gri - da - tel!*
 B. *Why for ev - er must you scold me?*
 R. *vi - a! you.* *Pre-sto, pre-sto, pre-sto, Hast-en, hast-en to your*

C. *Count.*
 B. *Ehi, ra - good*
 B. *pre - sto, pre - sto, pre - sto via di qua. cham-ber, or 'twill be the worse for you.*

C. gaz-za, ven - go anch'i - o. In ca -
dam-sel, I'll go with you. To my

B. Do-ve, do-ve, si - gnor mi-o?
Fel-low, have you lost your sen-ses?

C. ser-ma, oh que - sta è bel-la!
quarters, I must be off now!

B. In ca - ser-ma? In ca - ser-ma? ba-ga -
To your quarters? To your quarters? This is

Rosina. Count. (to Bartolo, making his way toward the inner rooms)

C. Ca - ra_ Oh cie-lo_ Dun - que va-do_ (holding him
Dearest_ Oh do not_ Wait, I'm coming. back.)

B. tel - la! O - là, co - spet-to! Oh non, si -
too much! Stand off, here's treason! Oh not so

C. Co-me? come?
Nonsense, nonsense,

B. gno-fe, qui d'al-log-gio non può star, qui d'al-log-gio non può star. Eh non v'è
fast, sir, here no quar-ters you can find, here no quarters you can find. No use dis -

Vln. & Bass.
cresce.

C. *(angrily)*
co-me? co-me?
nonsense, nonsense. Il bre-vet-to?
You've an or-der?

B.
re - pli - ca;
put - ing, sir, Ho il brevet-to d'e-sen-zio - ne. Mio pa -
I've an or-der of ex - emp-tion, of ex -

H.
drone, un momento, un momento, un momento, un mo-men-to, un momen-to, un mo-
emption! Wait a min-ute, wait a min-ute, wait a min-ute, wait a min-ute, wait a min-ute, wait a

dim.

R. *(goes to a writing-table)*
men-to, un mo - men-to, il mo - stre - rò.
min-ute, for I have it close by here.

p

C. *Count.* *(to Rosina)*
Ah se qui re-star non pos-so. Deh pren-
This is real-ly too pro - vok - ing! Dear - est,

Rosina.
R. (Ohimè! ci guarda!)
(Ah me! he's looking!) Bartolo. (seeking amongst the papers).

C. de-te.)
B. take it.) (Ah tro-varlo ancor non
(In its place I can - not

R. (Pruden - za.)
(Be care - ful.)

B. pos - so, find it, Ma, si, si, lo tro - ve -
But I know it must be

R. (Cen-to smanie io sento addos - so, ah, più reg-ge-re non so.)
(Oh, I'm get-ting quite dis-tract-ed, he will part us yet, I fear.) Count.

B. rò.) here.) (Cen-to smanie io sen-to ad-
(Oh, I'm get-ting quite dis-

R. Cento smanie io sen-to addos - so, ah più reg-ge-re non
Oh, I'm get-ting quite dis-tract-ed, he will part us yet, I

C. dos-so, ah, più reg-ge-re non so, cento smanie io sen-to addos - so, ah più reg-ge-re non
tract-ed, he will part us yet, I fear, oh, I'm get-ting quite dis-tract-ed, he will part us yet, I

R. *lento*
(legge)

B. so, fear, ah, più reg-ge-re non so.) Bartolo. (Colla presente il Dottor
he will part us yet, I fear.) *a piacere* Bartolo, etc., esentiamo.)

C. so, ah, più reg-ge-re non so, non so.) Ah! ec - co qua. By these presents be it
fear, he will part us yet, I fear, I fear.) There found at last. known Doctor Bartolo,
and so forth, is exempted.

(reads)

C. Eh, an-da-te al dia-vo-lo! non mi sta-te più a sec-
 Sir, I'll not be both-er'd so! for much wait-ing I've no

B.

C. car. Zit-to là, dottor So-
 mind. Think you so, my Doc-tor

B. Co-sa fa, signor mio ca-ro? co-sa fa, signor mio ca-ro?
 No, you'd rather play the Cupid, you would rather play the Cupid.

C. ma-ro! il mio alloggio è qui fissa-to, e in al-log-gio qui vo' star. Restar, si-
 Stupid? As with you I've fix'd my quarters. I'll not move, as you shall find. Re-ly up-

B. Vuol re-star?
 You'll stay here?

C. cu-ro.
 on me.

B. Oh son stu-fo, mio pa-dro-ne: pre-sto fuori, o un buon ba-
 Sir, my pa-tience holds no-long-er, I must use some meth-od-

B. *sto-ne lo-fa-rà di qua slog-giar! presto fuo-ri, presto fuo-ri, presto fuo-ri, presto*
 stronger. Soon my stick the house shall clear! Quit the house, sir, quit the house, sir, quit the house, sir, quit the

dim.

C. Count (seriously).
 Dun-que
 That's a

B. *fuo-ri, pre-sto fuo-ri, o un buon ba-sto - ne lo fa-rà di qua slog-giar!*
 house, sir, quit the house, sir, or my stick, sir, or my stick the way shall clear!

p

C. *le - i, lei vuol bat - ta - glia?* Ben! *batta - glia le vo'*
 challenge; you wish to fight, sir? Good! to fight I'm well in -

C. *dar. Bel - la co - sa è u - na bat - taglia! Ve la vo - glio qui mo -*
 clind. Stand a - side then, we'll have a battle! Here our fore - es stand com -

p

C. (approaching Bartolo in a friendly way)
strar. Os-ser - va - te! questo è il fos-so, fi - ni -
 bined. Yon-der, mark you, are the trenches, If you

f *pp*

(thrusting at him) (aside to Rosina, *a piacere*)

C. mi - co voi sa - re - te. At - ten - zio - ne, gli a - mi - ci - (Giù il faz - zo -
pass be - yond, I'll shoot you. Now at - ten - tion, my comrades! (Throw down your

showing her the letter) (he drops the letter; Rosina lets her handkerchief fall upon it) *a piacere*

C. let-to!) e gli a - mi - ci stan di qua, at - ten - zion! Che cos'è?
kerchief!) Now at - ten - tion, to your guns, shoulder arms! What is it?

B. Ferma, ferma!
Treason, treason!

(pretending to catch sight of the letter, which he picks up)

C. Ah! Sì, se fos-se u-na ri - cet-ta! ma un bi -
Ah! (perceiving him) Yes, no doubt it's a pre-scription! No, 'tis a

B. Vo' ve - de - re!
Let me see it!

pp

(giving the letter and handkerchief to Rosina) Rosina.

C. R. glietto, è mio do - ve - re - mi do - ve - te per - do - nar. Gra - zie,
let-ter, To this young la - dy, sir, I see it is ad - dress'd. Thank you,

R. C. Count.

gra-zie. thank you. Bartolo. Vuol bat- Would you

Grazie un-corno! qua quel fo-glio, qua quel foglio, imper-ti-nente! imper-ti-nente! imperti- Forward hussy, you dis-grace me! Give the let-ter here, I tell you! give the let-ter here, I

C. B.

ta - glia? fight, sir? At - ten - zion! ih! Shoul - der arms! Ih!

nen-te! A chi di - co? a chi di - co? a chi di - co? presto qua! tell you! Do you hear me? do you hear me? By what fiend are you possessd?

Rosina.

R. C.

Ma quel fo - glio che chie - de - te per az - zar - do m'è ca - Sir, it dropt by mis - ad - ven - ture. Does the wash - ing - list a -

ah! Ah!

p

R. B.

sea-to. E la li - sta del bu - ca - to. For 'tis that ex-cites your cen-sure. Bartolo. (tearing the paper out of her hand)

larmyou? Ah fraschet - ta, ah fra - Art - ful hus - sy, art - ful

p *p*

(enter, on one side, Basilio holding a paper; on the other side enter Bertha)

B. schet - ta! Pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto qua. Ah che
hus - sy! Give it, give it, give it, give it, give it, give it, give it here! What! a -

Bertha.
Il bar-bie-re_ quan - ta gen-te!_
'Tis the bar-ber, peo-ple with him!

B. ve - do! ho pre-so ab-ba - glio! E la li - sta! son di stuc - co!
mazement! in-deed, I've wrong'd her! 'Tis the washing, oh con-fu - sion!

Rosina.
Bra - vo, — bra - vo il — mam - ma -
All — in - creas - es — his — con -

Bertha.
Non — ca - pi - sco, — son — di —
Would — this — noise — were a — de -

Count.
Bra - vo, bra - vo il mamma-luc-co,
All in-creas-es his con-fu-sion,

Bartolo.
Ah son proprio un mamma-luc-co, ah son proprio un mamma-
Most un-for - tu-nate al - lu-sion, oh, un-for - tu-nate al -

Basilio.
Sol, sol, sol,
Sol, sol, sol,

R. luc-co, fu-sion, che nel sac-co en-tra-to è Well he played in-to the

Per. stuc-co! lu-sion, Qual che im-bro-glio qui ci My poor head no more can

C. che nel sac-co en-tra-to è già, Well he played in-to the snare,

R. luc-co, lu-sion, ah, son proprio un mamma-luc-co! oh che gran be-stia-li - Oh, un-for-tu-nate al-lu-sion, I have gone too far, I

Bas. sol; sol, sol, sol,

R. già, bra-vo, bra-vo il mam-ma-luc-co, ma bra-vo il mam-ma-snare, All in-creas-es his con-fu-sion, in-creas-es his con-

Per. sta, bear, qui ci sta, My poor head, qui ci sta, my poor

C. bra-vo, bra-vo il mam-ma-luc-co, ma bra-vo il mam-ma-snare, All in-creas-es his con-fu-sion, in-creas-es his con-

R. tà, oh che gran, fear, I have gone, oh che gran, gone too far,

Bas. do, do, re, re,

R. luc-co, — ma bra-voil mamma-luc-co, che nel sac-co entra-to è già, — en - -
fu-sion, in - creases his con-fu-sion, Well he played in - to the snare, — in - -

Br. sta, head, qual-che imbro - glio qui ci sta, sta,
my poor head no more can bear,

C. luc-co, — ma bra-voil mamma-luc-co, che nel sac-co entra-to è già, cu - -
fu-sion, in - creases his con-fu-sion, Well he played in - to the snare, in - -

B. oh che gran be-stia - li - tà, che gran, che gran be-stia - li - tà, oh che gran be-stia - li -
I have gone too far, I fear, yes, I have gone too far, I fear, I have gone too far, I

Bas. mi, fa, re, sol, mi, la, fa, si, sol, do! Ma che im-
mi, fa, re, sol, mi, la, fa, si, sol, do! For a

R. tra - - to è già, che nel —
to the snare, well — he —

Br. ci sta, qual-che im -
no, no, my poor

C. tra - - to è già, che nel —
to the snare, well — he —

B. tà, be - stia - li - tà, che gran, che gran be-stia - li - tà, che
fear, too far, I fear, yes, I have gone too far, I fear, yes,

Bas. bro-glio è que - sto qua, ma che im -
storm we must pre - pare, for a

R.
sac - co en - tra - to è già, che nel
played in - to the snare, well he

Bar.
bro - glio qui ci sta, qual-che im -
head no more can bear, my poor

C.
sac - co en - tra - to è già, che nel
played in - to the snare, well he

B.
gran be - stia - li - tà, che gran, che gran be - stia - li - tà, che
I have gone too far, yes, I have gone too far, I fear, yes,

Bas.
bro - glio è que - sto qua, ma che im -
storm we must pre - pare, for a

R.
sac - co en - tra - to è già, en - tra - to è
played in - to the snare, in - to the

Bar.
bro - glio qui ci sta, sì, qui ci
head no more can bear, no more can

C.
sac - co en - tra - to è già, en - tra - to è
played in - to the snare, in - to the

B.
gran be - stia - li - tà, be - stia - li -
I have gone too far, I've gone too

Bas.
bro - glio è que - sto qua, è que - sto
storm we must pre - pare we must pre -

cresc.

cresc.

(in tears)

R. già, — eu — tra — to è — già! Ec — co
snare, in — to — the — snare! That's the

Ber. sta, — sì, — qui — ci — sta!
bear, — no — more — can — bear!

C. già, — en — tra — to è — già!
snare, in — to — the — snare!

B. tà, be — stia — li — tà!
far, I've gone too far!

E. qua, è que — sto qua!
pare, we must pre — pare!

Ob.

f *p*

R. qua! sempre mi i — sto-ria; sempre op-pres-sa, sempre oppressa e mal-trat -
way you al-ways treat me! With sus-pi-cions, with sus-pi-cions most un -

f *p*

R. ta-ta; ah che vi-ta di — spe — ra — ta! non la sò più sop-por -
founded, Ac — cu — sations quite un-grounded! Oh, this life I can-not

Count. (threatening Bartolo, and holding him by the arm.)

R. far!
C. hear! (approaching her) Unvien qua, co-sa hai fat-to?
Bartolo. Let her be! 'tis you that vex her!

B. Ah Ro-si-na, po-ve-ri-na! Ah fer-ma-te, nien-te af-
Oh my poor malignant Ro-si-na! And 'tis you, sir, that per-

Vln. *St.* *cresc.*

Rosina. (holding back the Count).

R. Via fer - ma - te - vi, si - gno - re.
Oh, have done, or they'll com - pel you.

Bertha.

Ber. Via fer - ma - te - vi, si - gno - re.

Count. (drawing his sword)

C. Sir, have done, or we'll com - pel you.

Ah ca - na - glia, tra - di - to - re, io ti vo - glio su - bis -
Off, you scoundrel, off, I tell you! Well, come on then, if you

B. fat - to!
plex her!

Basilio.

B. Via fer - ma - te - vi, si - gno - re.
Sir, have done, or we'll com - pel you.

Cor.

cresc.

R. Gen - te, a - iu - to - ma che -
Neigh - bors, help here, say no

Ber. Gen - te, a - iu - to - ma che -
Neigh - bors, help here, say no

C. sar, io ti vo - glio su - bis - sar! La -
dare, well, come on then, if you dare! I'll

B. Gen - te, a - iu - to - soc - cor -
Neigh - bors, help here from this

B. Gen - te, a - iu - to - soc - cor -
Neigh - bors, help here from this

F. & C.

rin. a poco a poco

R.
ta - te-vi - more to him, Gen-te, a-iu - to per pie - tà!
Oh, for pi-ty's sake, be - ware!

Br.
ta - te-vi - more to him, Gen-te, a-iu - to per pie - tà!
Oh, for pi-ty's sake, be - ware!

C.
scia - te-mi, la-scia - te - mi! Figaro. (enters with his basin under his arm)
fright - en him I'll fright - en him.

F.
Al - to
What's this

B.
re - te-mi! Gen-te, a-iu - to per pie - tà!
vi - o-lence, Help me out of this af - fair!

Bss.
re - te-mi! Gen-te, a-iu - to per pie - tà!
vi - o-lence, Tutti Help me out of this af - fair!

Allegro. $\frac{3}{4}$

F.
là! Che co - sa ac - cad-de,
noise? Good friends and pa-trons,

Strings & Wind $\frac{3}{4}$

Allegro. f $\frac{3}{4}$

F.
Si - gno-ri mie - i?
What is the mat-ter?

Vln. Cello & Fag. $\frac{3}{4}$

F.
Che chiasso è que-sto? e - ter - ni De - i!
Are ye all cra-zy? Why is this clat-ter?

F. *Gia sulla stra-da a que-sto stre-pi-to se-ra-du-na-ta*
 Far on the piazza I heard you quarrelling, 3 Out-side the window

F. *mez-za cit-ta, gia sul-la stra-da a que-sto stre-pi-to*
 there stands a crowd; 3 far down the piazza I heard you quarrelling;

F. *se-ra-du-na-ta mez-za cit-ta! (Si-gnor, giu-di-zio,*
 out-side the window there stands a crowd. (Pray, sir, be pru-dent,

(aside to the Count).

Bartolo (pointing to the Count).

Count (pointing to Bartolo).

F. *per ca-ri-ta) Que-ste un bir-ban-te! Que-ste un brie-co-ne!*
 H. talk not so loud.) There stands a ruf-fian! There stands a scoundrell
 C.

Strings & Fag.

(threatening Bartolo with his drawn sword)

C. *Ah ma-le-det-to!*
 Bartolo. Double-faced blockhead!

B. *Ah di-sgra-zia-to! Si-gnor sol-da-to, por-ti ri-*
 E. Im-pu-dent cut-throat! My wor-thy sol-dier, you must be

E. spet-to, si-gnor sol-da-to, por-ti ri-spet-to, o que-sto fu-sto, cor-po del
civ-il, Or you'll be pack'd off un-to the dev-il! Be-hold this ba-sin, by all that's

E. dia-vo-lo! or la cre-an-za le in-se-gne-rà! (Signor, giu-di-zio, per ca-ri-
barberous, Here such strong language is not al-low'd. (Sir, I en-treat you, speak not so

Count (to Bartolo)
F. C. tà.) Brut-to sci-miot-to!
loud.) Ug-ly old monkey!

Rosina.
R. Zit-to, dot-to-re.
Si-lence, good doc-tor.
Bertha.
Ber. Zit-to, dot-to-re.
Si-lence, good doc-tor.
Figaro.
F. Zit-to, dot-to-re.
Si-lence, good doc-tor.
Bartolo.
B. Bir-bo mal-na-to!
Con-ceil-ed donkey!
Basilio.
B. Zit-to, dot-to-re.
Si-lence, good doc-tor.
Bartolo.
Voglio gri-da-re.
This he shall pay me.

K. Fer-mo, si - gno-re. Fa - te - si -
Oh, don't pro - voke him! Peace, if - with

Bertha. Count. Bertha.
Fer-mo, si - gno-re. Vo-glio am-maz - za - re - Fa - te - si -
Oh, don't pro - voke him! Wretch, I will slay thee! Peace, if - with

Figaro.
Fer-mo, si - gno-re. Fa - te - si -
Sir, don't pro - voke him! Peace, if - with

Basilio.
Fer-mo, si - gno-re. Fa - te - si -
Sir, don't pro - voke him! Peace, if - with

R. len-zio, per ca - ri - tà. No, vo-glio ne - ci - der-lo, non vè pie -
rea-son you be - en - dow'd! No, I will stran - gle him, that I have

Ber. len-zio, per ca - ri - tà.
rea-son you be - en - dow'd! Count.

C. No, vo-glio ne - ci - der-lo, non vè pie -
No, I will stran - gle him, that I have

F. len-zio, per ca - ri - tà.
rea-son you be - en - dow'd!

Ba. len-zio, per ca - ri - tà.
rea-son you be - en - dow'd!

R. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
Oh pray have mer - cy, see how he's cowed, see how he's

Ber. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
Oh pray have mer - cy, see how he's cowed, see how he's

C. *tà!*
vow'd!

F. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
Oh pray have mer - cy, see how he's cowed, see how he's

Bas. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
Oh pray have mer - cy, see how he's cowed, see how he's

(a great knocking is heard at the street-door.)

R. *fà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

Ber. *fà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

C. *fà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

F. *fà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

B. *Bartolo.* (Spoken)
p Che mai sa - rà? Chi è?
Who knocks so loud? Who's there?

Bas. *fà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

TENOR.

Officer of the Guard. (within)

Chorus.

BASS. (Officer with Bases of the Chorus)

O. *O - là! Ho - là!*

La for - za, la for - We charge ye to o -

za! a - pri - te qua, a - pri - te qua!

pen, let in the guard, let in the guard!

za! a - pri - te qua, a - pri - te qua!

pen, let in the guard, let in the guard!

Rosina.

Bertha.

Count.

Figaro. (to the Count)

Bartolo.

Basilio. (to Bartolo)

La for - za! oh dia - vo - lo!

The guard here! what shall we do?

La for - za! oh dia - vo - lo!

The guard here! what shall we do?

La for - za! oh dia - vo - lo!

The guard here! what shall we do?

La for - za! oh dia - vo - lo!

The guard here! what shall we do?

La for - za! oh dia - vo - lo!

The guard here! what shall we do?

La - ve - te fat

You have un - done

Nien - te pa -

Now thy chas-

Nien - te pa -

Now thy chas-

La - ve - te fat

You have un - done

Vlps.

mf

Cello & Viola

C. u - ra, ven - ga pur qua.
tise-ment naught can re - tard.

T. ta! la - ve - te fat - - ta!
us! you have un - done — us!

B. u - ra, ven - ga pur qua. Que - st'av - ven - tu -
tise-ment naught can re - tard. How find ex - cus -

Bass. ta! la - ve - te fat - - ta! Que - st'av - ven - tu -
us! you have un - done — us! How find ex - cus -

Haski & Fag.

Rosina.

R. Quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven -
How find ex - cus - es, how find ex - cus - es, how find ex - cus - es, how find ex -

Bertha.

Ber. Quest' av - ven - tu - ra, quest' av - ven -
How find ex - cus - es, how find ex -

B. - - - - - ra,
- - - - - es,

Bass. - - - - - ra,
- - - - - es,

Fl. Ob.

R. tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra
cus - es, how find ex - cus - es, how find ex - cus - es

Ber. tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra
cus - es, how find ex - cus - es, how find ex - cus - es

C. *Count.* Quest' av - ven - tu - ra, quest' av - ven - tu - ra
How find ex - cus - es, how find ex - cus - es

F. *Figaro.* Quest' av - ven - tu - ra
How find ex - cus - es

B. Ah! co - me dia - vo -
These guards to sa - tis -

B.s. Ah! co - me dia - vo -
These guards to sa - tis -

Cor. *Tram.*

R. ah! co - me dia - vo -
these guards to sa - tis -

Ber. ah! co - me dia - vo -
these guards to sa - tis -

C. ah! co - me dia - vo -
these guards to sa - tis -

F. ah! co - me dia - vo -
these guards to sa - tis -

B. lo, ah! co - me dia - vo -
fy, these guards to sa - tis -

B.s. lo, ah! co - me dia - vo -
fy, these guards to sa - tis -

Andante.

R.
lo mai fi ni - - - rà!
fy? ah, 'twill be hard!

Ber.
lo mai fi ni - - - rà!
fy? ah, 'twill be hard!

C.
lo mai fi ni - - - rà!
fy? ah, 'twill be hard!

F.
lo mai fi ni - - - rà!
fy? ah, 'twill be hard!

B.
lo mai fi ni - - - rà!
fy? ah, 'twill be hard!

Bas.
lo mai fi ni - - - rà!
fy? ah, 'twill be hard!

Chorus.
TENOR.
(enter the Guard)
Fer - mi
Sirs, I

Andante. *Strings.*
3

tut - ti, nes - sun si mo - va. Miei si - gno-ri, che si
charge ye, all keep your places, At your per-il dis-o -

Tutti
3

fa? Que - sto chias - so don - de è na - to? La ca - gio - ne pre - sto qua, la ca -
bey. What's the cause of this dis - turbance? Who's concern'd in this af - fray? Who's con -

8

B. *Que-sta be-stia di sol-da-to, mio si- gnor, m'ha maltrat-*
Sir, this ruffian of a sol-dier, He has threatend and ill -

gion, la ca-gio - ne pre-sto qua!
cern'd, who's concern'd in this af-fray?

Vivace.

F. *Figaro.*
Io qua ven - ni, mio si-
Sir, twas chance that led me

B. *ta - to, sì si- gnor, sì si- gnor, sì si- gnor, m'ha maltrat- ta - to, que- sta be - stia di sol-*
used me, Yes ne has, yes he has, he has threatend and ill-used me, Sir, this ruf - fian of a

F. *gno - re, que- sto chiasso ad ac- que- tar, sì si- gnor, sì si- gnor, que- sto chiasso ad ac- que-*
hith-er, This com- mo- tion to al - lay, Yes it was, yes it was, this com- mo- tion to al -

B. *da - to, mio si- gnor, m'ha maltrat- ta - to, sì si- gnor, sì si- gnor, sì si- gnor, m'ha maltrat-*
sol-dier, he has threatend and ill-used me, yes he has, yes he has, he has threatend and ill -

F. *tar, io qua ven - ni, mio si- guo-re, que- sto chiasso ad ac- que- tar, sì signor, sì si-*
lay, Sir, twas chance that led me hith-er, this com- mo- tion to al - lay, Yes it was, yes it

B. *ta - to, sì si- gnor, sì si- gnor,*
used me, Yes he has, yes he has,

B. is. *Basilio.*
Fa un in - fer - no di ro- mo- re, par- la sem- pre d'ammazza- re, sì signor, sì si-
Sir, this sol - dier is the dev- il, I'll de- nounce him to all Seville, Yes I will, yes I

Count.

C. *In al-log-gio quel brie-co-ne non mi vol-le qui ac-cet-*
On this blockhead I am quarter'd And he will not let me

F. *gnor, que-sto chias-so ad ac-que-tar,* *sì si-gnor,* *sì si-*
was, this com-mo-tion to al-lay, *yes it was,* *yes it*

B. *sì si-gnor, mi ha maltrat-ta-to.*
he has threaten'd and ill-used me.

Bas. *gnor, par-la sem-pre d'am-maz-zar, fa un in-fer-no di ro-mo-re, par-la sem-pre d'am-maz-*
will, He shall dear-ly rue this day, I'll denounce him to all Seville, he shall dear-ly rue this

Rosina.

R. *Per-do-na-te, po-ve-*
Sir, with wine he was

Bertha.

Ber. *Fa un in-fer-no di ro-*
If this din had but a-

C. *tar, sì si-gnor, sì si-gnor, non mi vol-le qui ac-cet-tar, sì si-gnor, sì si-*
stay, no, he won't, no, he won't, no, he will not let me stay, no, he won't, no, he

F. *gnor,* *que-sto chias-so ad ac-que-tar,*
was, *this com-mo-tion to al-lay,*

B. *zar, sì si-gnor, sì si-gnor, par-la sem-pre d'am-maz-zar, sì si-gnor, sì si-*
day, yes, he shall, yes, he shall, he shall dear-ly rue this day, yes, he shall, yes, he

R. *ri - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del*
lat - ed, They have much ex - ag - ge - rat - ed, yes, they've much ex - ag - ge -

Ber. *mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre d'am - maz -*
bat - ed, if this din had but a - bat - ed, I a some - thing would have

C. *gnor, non mi vol - le qui ac - cet - tar, sì sì -*
won't, no, he will not let me stay, no, he

F. *que - sto chias - so ad ac - que - tar, io qua ven - ni, mio sì -*
this com - mo - tion to al - lay! Sir, 'twas chance that led me

B. *Que - sta be - stia di sol -*
Sir, this ruf - fian of a

Bas. *gnor, par - la sem - pre d'am - maz - zar, fa un in - fer - no di ro -*
shall, he shall dear - ly rue this day! Sir, this sol - dier is the

R. *vi - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del*
rat - ed, yes, they've much ex - ag - ge - rat - ed, sir, with wine he was e -

Ber. *za - re, par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz -*
stat - ed, I a some - thing would have stat - ed, I a some - thing would have

C. *gnor, sì sì - gnor, sì sì -*
won't, no, he won't, no, he

F. *gno - re, io qua ven - ni, mio sì - gno - re, que - sto chias - so, que - sto*
hith - er, it was chance that led me hith - er, this com - mo - tion, this com -

B. *da - to, que - sta be - stia di sol - da - to, mio sì - gnor, m'ha mal - trat -*
sol - dier, he has threatend and ill - used me, yes, this ruf - fian of a

Bas. *mo - re, fa un in - fer - no di ro - mo - re, fa un in - fer - no di ro -*
dev - il, sir, this sol - dier is the dev - il, I'll de - nounce him to all

R. *vi - no, tut-to ef - fet - to fu del vi - no, per-do - na - te, po - ve - ri - no, per-do - lat - ed, they have much ex - ag - ge - rat - ed, it was that, sir, nothing more, sir, it was*

Ber. *za - re, par - la sem-pre d'am - maz - za - re, fa un in - fer - no di ro - mo - re, fa un in - stat-ed, I a some-thing would have stat-ed, if this din had but a - bat - ed, if this*

C. *gnor, si si-gnor, in al - log - gio quel bric-co - ne, in al - won't, no, he won't, on this block-head I am quarter'd, on this*

F. *chias-so, que-sto chias-so ad ac - que - tar, io, qui ven - ni, mio si - gno-re, io qui mo-tion, this com-mo - tion to al - lay, sir, 'twas chance that led me hith-er, yes, 'twas*

B. *ta - to, mio si - gnor, m'ha mal-trat - ta - to, sì si-gnor, sì si-gnor, sì si - sol-dier, he has threaten'd and ill-used me, yes, he has, yes, he has, yes, he*

Bas. *mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre d'am - maz - za - re, par - la Se-ville, I'll de-nounce him to all Se-ville, he shall dear - ly rue this day, yes, he shall*

p cresc.

R. *na - te, po - ve - ri - no, tut-to ef - fet - to fu del vi - no, tut-to ef - fet - to fu del that, sir, noth-ing more, sir, they have much ex - ag - ge - rat - ed, they have much ex - ag - ge -*

Ber. *fer - no di ro - mo - re, par - la sem-pre d'am - maz - za - re, par la sem-pre d'am - maz - din had but a - bat - ed, I a some-thing would have stat-ed, I a something would have*

C. *log - gio quel bric-co - ne non mi vol - le, non mi vol - le, non mi vol - le qui ac - cet - block-head I am quarter'd, and he will not, no, he will not, no, he will not let me*

F. *ven - ni, mio si - gno - re, que - sto chias - so, que - sto chias-so, que-sto chias-so ad ac - que - chance that led me hith-er, this com-mo - tion, this com-mo - tion, this com-mo - tion to al -*

B. *gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - has, yes, he has, yes, he has, yes, he has, yes, he has, yes, he*

Bas. *sem-pre d'am - maz - za - re, par - la sem-pre d'am - maz - za - re, par - la sem-pre d'am - maz - dear - ly rue this day, yes, he shall dear - ly rue this day, yes, he shall dear - ly rue this*

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OPERA WORKSHOP

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R.
vi - no, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
rat - ed, yes, they have, yes, they have, yes, they have, yes, they have!

Her.
za - re, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
stat-ed, yes, I could, yes, I could, yes, I could, yes, I could!

C.
tar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
stay, no, he wont, no, he wont, no, he wont, no, he wont!

F.
tar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
lay, yes, it was, yes, it was, yes, it was, yes, it was!

B.
gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
has, yes, he has, yes, he has, yes, he has, yes, he has!

Bas.
zar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
day, yes, he shall, yes, he shall, yes, he shall, yes, he shall!

Officer. *a piacere*

Ho in - te - so, ho in -
No more now, no

(to the Count)

(the soldiers advance to surround the Count)

O.
te - so! Ga - lan - tuom, sie - te in ar - re - sto. Fu - ri pre - sto, via di
more now! My good sir, I here ar - rest you. To the guardhouse quick a -

Count.

O.
qua! In ar - re - sto? in ar - re - sto? i - o? fer - mi, o -
way. I ar - rested? I ar - rest-ed? pray, sir, step this

No 11a "Fredda ed immobile.,,

Sestet from Finale I.

(He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

C. *là!*
way!

Lutti. *Strings.* *Wood* *3*

Rosina. *p*

R. Fred-da-ed im-mo-bi - le co-me u - na sta-tu - a, fia - to non
All this be-wil - ders me, speech-less and pe - tri - fied I scarce can

R. re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

C. *Count.* Fred-do-ed im-
This quite be-

R. re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

C. mo - bi - le co-me u - na sta-tu - a, fia - to non
wil - ders them, speech-less and pe - tri - fied They scarce can

R. re - sta-mi da re - spi - rar, fia-to non re - sta-mi
breathe at all, or speak a word, I scarce can breathe at all,

C. re - sta - gli da re - spi - - rar, fia-to non re - sta-gli
breathe at all, or speak a word, they scarce can breathe at all,

B. *Bartolo.*
Freddo ed im mo - bi - le
All this be - wil - ders me,

p

R. da re - spi - rar, fia - to non re - sta - mi da re - - spi -
or speak a word, I scarce can breathe at all, or speak a

C. da re - spi - rar, fia - to non re - sta - gli da re - - spi -
or speak a word, they scarce can breathe at all, or speak a

B. co - me u - na sta - tu - a, fia - to non re - sta - mi da re - spi -
Speechless and pe - tri - fied I scarce can breathe at all, or speak a

R. rar, word,

C. rar, word, fred-do ed im-mo-bi-le co-me u-na
this quite be-wilders them, Speechless and

F. Figaro. Guar-da Don Barto-lo, guar-da Don Barto-lo! sem-bra u-na sta-tu-a, sem-bra u-na
Poor Doctor Barto-lo, poor Doctor Barto-lo! he is quite pe-tri-fied, he is quite

B. rar, word,

Bas. Basilio. Fred-do ed im-mo-bi-le, fia-to non
'Tis too be-wil-dring, I'm speech-less, I

R. fia-to non re-sta-mi da re-spi-rar, fia-to non
I scarce can breathe at all, or speak a word, I scarce can

B. Bertha. da re-spi-rar, fia-to non
I scarce can breathe, I scarce can

C. sta-tu-a, fia-to non re-sta-gli da re-spi-rar, fia-to non
pe-tri-fied they scarce can breathe at all, or speak a word, they scarce can

F. sta-tu-a! Ah, ah, dal ri-de-re sto per cre-par!
pe-tri-fied! Ha, ha, his awe-struck mien is too ab-surd!

B. fred do, fia-to non
speech less, I scarce can

Bas. re-sta-mi da re-spi-rar, fia-to non
scarce-ly can bring out a word, I scarce can

p

R. re - sta-mi da re-spi-rar, da re - spi -
breathe at all, or speak a word, or speak a

Ber. re - sta-mi da re-spi-rar, da re - spi -
breathe at all, or speak a word, or speak a

C. re - sta-gli da re-spi-rar, da re - spi-rar,
breathe at all, or speak a word, or speak a word,

F. Guar-da Don Bar-to - lo!
Poor Doc-tor Bar-to - lo!

B. re - sta-mi da re-spi-rar, da re - spi -
breathe at all, or speak a word, or speak a

Bas. re - sta-mi da re-spi-rar, da re - spi -
breath at all, or speak a word, or speak a

R. rar,
word.

Ber. rar,
word.

C. fred-do ed im - mo - bi - le co-me u - na
This quite be - wil - ders them, speechless and

F. guar-da Don Bar-to-lo, guar-da Don Bar-to-lo! sem-bra u-na sta-tu - a, sem-bra u-na
poor Doc-tor Bar-to-lo, poor Doc-tor Bar-to-lo! he is quite pe - tri-fied, he is quite

B. rar,
word,

Bas. rar, fred - do ed im - mo - bi - le, fia - to non
word, 'Tis too be - wil - dring, I'm speech - less, I

R. *fia - to non re - sta - mi da re - spi - rar, fia - to non*
I scarce can breathe at — all, or speak a word, I scarce can

Bor. *da re - spi - rar, fia - to non*
or speak a word, I scarce can

C. *sta - tu - a, fia - to non re - sta - gli da re - spi - rar, fia - to non*
pe - tri - fied, they scarce can breathe at — all, or speak a word, They scarce can

F. *sta - tu - a! ah, ah, dal ri - de - re sto per cre - par,*
pe - tri - fied! ha, ha, his awe - struck mien is too ab - surd!

B. *fred - - - do, fia - to non*
speech - - - less, I scarce can

Bas. *re - sta - ni da re - spi - rar, fia - to non*
scarce - ly can bring out a word, I scarce can

Ob. & Cl. Fag.

R. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or — speak a —

Bor. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

C. *re - sta - gli da re - spi - rar, da re - spi - rar,*
breathe at all, or speak a word, or — speak a — word,

F. *guar - da Don Bar - to - lo!*
Poor Doctor Bar - to - lo!

B. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

Bor. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

Fl.

R. rar, word, da re - spi - or speak a

B. rar, word, da re - spi - or speak a

C. da re - spi - or speak a

F. Ah, ah, dal ri - de - re sto per ere - par, per ere -
Ha, ha, his awe - struck mien is too ab - surd, too ab -

B. rar, word, da re - spi - or speak a

B. rar, word, da re - spi - or speak a

f

sotto voce

R. rar, word, da re - spi-rar. or speak a word!

B. rar, word, da re - spi-rar. or speak a word!

C. rar, word, da re - spi-rar. or speak a word!

F. par, ah, ah, dal ri - de - re sto per ere-par, ere - par!
surd, ha, ha, his awe-struck mien is too ab-surd, ab - surd!

B. rar, word, da re - spi-rar. or speak a word!

B. rar, word, da re - spi-rar. or speak a word!

p

Strings & Fag.

No 11b "Ma signor.,,
Stretta from Finale I.

Allegro. (to the Officer)

Bartolo. *TENOR.*
Ma si-gnor — Ma un dot-tor —
Sir, I beg — what the plague —

Chorus.
Zit - to tu! Oh non
Not a word! all we've

BASS.

Allegro.
Fl. & Cl.
f

Piano.

B.
Ma se lei — Ma vor-rei — Ma se noi —
Dare you slight — you're po-lite — But if we —

Bas. *Basilio.*
Ma se noi —
But if we —

più! Non par - lar. Non gri - dar. Zit - ti
heard! Do not roar, say no more, Come, let

Rosina.

R. Ma se noi — Ma se poi — Ma se noi —
But when she — but did he — but you ought —

Bartolo.

B. Ma se noi — Ma se poi — Ma se noi —
But when she — but did he — but you ought —

Basilio.

Bass. Ma se noi — Ma se poi — Ma se noi —
But when she — but did he — but you ought —

voi, Pen-siam noi. Zit - to tu! Non par-
be, we shall see, we shall see, come, say

lar. Va - da o gnun pei fat - ti
naught, We must end this al - ter -

suo - i, si fi - ni - sca d'al - ter -
ca - tion, All some blame have here in -

Str.

Rosina and Bertha.

R. B. *Zit - to su! Zit - to giù! Zit - to*
 Count. *'Tis a spell! Who will tell! 'Tis un-*

C. *Zit - to su! Zit - to giù! Zit - to qua!*
 Figaro. *All is well! Now farewell! Not a word!*

F. *Zit - to su! Zit - to giù! Zit - to qua!*
 Bartolo. *All is well! Now farewell! Not a word!*

B. *Ma sen - ti - te, ma sen - ti - te, ma sen - ti - te, ma sen - ti - te, a - scol - ta - te, a - scol -*
 Basilio. *My good sir, but you must lis - ten, While I make an ex - pla - tion, my good sir, but you must*

Bas. *Zit - to su! Zit - to giù! Zit - to*
'Tis a spell! Who will tell! 'Tis un-

car. *Va - da o gnun pei fat - ti suo - i, va - da o -*
 curr'd. *We must end this al - ter - ca - tion, we must*

Cor, sustain Cl.

R. B. *qua! Zit - to là! Zit - to giù! Zit - to*
 heard! *Quite un - heard! 'Tis a spell! Who will*

C. *Zit - to là! Zit - to su! Zit - to giù!*
Not a word, All is well! Now farewell!

F. *Zit - to là! Zit - to su! Zit - to giù!*
Not a word, All is well! Now farewell!

B. *ta - te, a - scol - ta - te, a - scol - ta - te, ma sen - ti - te, ma sen - ti - te, ma sen - ti - te, ma sen -*
lis - ten, my good sir, but you must lis - ten, you must lis - ten, you must lis - ten, you must

B. *qua! Zit - to là! Zit - to giù! Zit - to*
 heard! *Quite un - heard! 'Tis a spell! Who will*

gnun pei fat - ti suo - i, si fi - ni - sca d'al - ter -
end this al - ter - ca - tion, all some blame here have in -

cresc. Fl.

R.
B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

C.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

F.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

R.
B.

ci - na, par - mi es - ser con la - te - sta
rea - son, All this tu - - mult and con - fu - sion

C.

ci - na, par - mi es - ser con la - te - sta
rea - son, All this tu - - mult and con - fu - sion

F.

ci - na, par - mi es - ser con la - te - sta
rea - son, All this tu - - mult and con - fu - sion

B.

ci - na, par - mi es - ser con la - te - sta
rea - son, All this tu - - mult and con - fu - sion

B.

ci - na, par - mi es - ser con la - te - sta
rea - son, All this tu - - mult and con - fu - sion

R.
B.

in un' or - ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

C.

in un' or - ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

F.

in un' or - ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

B.

in un' or - ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

B.

in un' or - ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

R.
B.

cre - scer mai non re - sta, mai non re - sta
come to no con - clu - sion, no con - clu - sion;

C.

cre - scer mai non re - sta, mai non re - sta
come to no con - clu - sion, no con - clu - sion;

F.

cre - scer mai non re - sta, mai non re - sta
come to no con - clu - sion, no con - clu - sion;

B.

cre - scer mai non re - sta, mai non re - sta
come to no con - clu - sion, no con - clu - sion;

B.

cre - scer mai non re - sta, mai non re - sta
come to no con - clu - sion, no con - clu - sion;

R.
B. *p* del - l'in - cu - di - ui so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

C. *p* del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

F. *p* del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

B. *p* del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

B. *p* del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

R.
B. tu - no stre - pi - tar. Al - ter - nan - do questo e quello pe - san - tis - si - mo mar -
what he said be - fore. Mid the flames of discord raging, Furious tongues there's no as -

C. tu - no stre - pi - tar.
what he said be - fore.

F. tu - no stre - pi - tar.
what he said be - fore.

B. tu - no stre - pi - tar. Al - ter - nan - do
what he said be - fore. Surg - ing this way,

B. tu - no stre - pi - tar. Al - ter -
what he said be - fore. Surging

Vins. & Cl.

R.
B.

tel-lo, al-ter-nan-do questoe quello pe-san-tis - si - mo mar-tel-lo,
suaging, mid the flames of discord raging, furious tongues there's no as - suaging.

C.

Al-ter - nan - do questoe
'Mid the flames of discord

F.

Al-ter - nan - do questoe
'Mid the flames of discord

B.

que-stoe quel - lo, al - ter-
Surg - ing that way, Like the

B.

nan - do que-stoe quel - lo,
this way, Surg - ing that way,

cresc.

R.
B.

C.

quello pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as -

F.

quello pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as -

B.

nan - do questoe quel - lo
bat - tle's furious rag - ing,

B.

al - ter-nan - do questoe
Like the bat - tle's furious

decresc.

R.
B. al-ter-nan-do quest'e quello pe-san-tis - si - mo mar-tel-lo, pesan-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as-

C. tel-lo,
suaging,

F. tel-lo,
suaging,

B. Mi par d'es-ser con la testa in un' or - ri - da fu - ci-na, do-ve cre - sce, do-ve
All this tu-mult and confusion Will bereave me of my reason, I can come to no con-

B. quel - lo, rag - ing, **Chorus (BASS.)** al - ter-nan - do Surg-ing this way,

Al - ter-nan - do quest'e
Surg - ing this way, surg-ing

cresc. a poco a poco

R.
B. tel-lo, pesan-tis - si - mo mar-tel-lo,
suaging, furious tongues there's no assuaging,

C. al-ter-nan-do quest'e quello pesan-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no as-

F. al-ter-nan-do quest'e quello pesan-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no as-

B. cresce, do-ve cre - scee mai non resta dell'in - cu - di - ni so - no-re, dell'in - cu - di - ni so -
clusion, I can come to no conclusion; like a ham-mer on the anvil, like a ham - mer on the

B. quest'e quel - lo, al - ter-
surg-ing that way, like the

quel - lo, al - ter-nan - do
that way, like the bat - tle's,

cresc.

8

R.
B.

fa con barbara armo-
Still the horrid din in -

C.
tel-lo, al-ter-nan-do que sto e quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
suaging, 'Mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

F.
tel-lo, al-ter-nan-do que sto e quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
suaging, 'Mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

B.
no-re, dell'in-cu-di-ni so-no-re l'im-por-tu - no stre-pi - ta-re, fa con barbara armo-
anvil, like a ham-mer on the anvil, Each says what he said be-fore, and Still the horrid din in -

B.
nan - do
bat - tle's

que sto e quello, fa con barbara armo-
furious raging, Still the horrid din in

TENOR & BASS.

que sto e quel - lo, al - ter-
like the bat - tle's fu - rious

8-
decresc. *f*

R.
B.

ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie
creas-es, still the hor - rid din in - creas-es, still the hor - rid din in -

C.
ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie
creas-es, still the hor - rid din in - creas-es, still the hor - rid din in -

F.
ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie
creas-es, still the hor - rid din in - creas-es, still the hor - rid din in -

B.
ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie
creas-es, still the hor - rid din in - creas-es, still the hor - rid din in -

B.
ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie
creas-es, still the hor - rid din in - creas-es, still the hor - rid din in -

nan - do, al - ter - nan - do, al - ter-
rag - ing, surg - ing this way, surg - ing

R.
B. *vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe*
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

C. *vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe*
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

F. *vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe*
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

B. *vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe*
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

B. *vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe*
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

nan - do que - stoe quel - lo, que - stoe
that way, like the bat - tle's fu - rious

8

R.
B. *quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -*
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

C. *quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -*
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

F. *quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -*
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

B. *quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -*
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

B. *quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -*
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo, que - stoe quel - lo, al - ter -
rag - ing, like the bat - tle's fu - rious

8

R.
B. ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my brain is torn a -

C. ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my brain is torn a -

F. ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my brain is torn a -

B. ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -

B. ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -

nan - do. Eil cer -
rag - ing. Oh my

R. rello, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my

C. rello, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my

F. rello, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my

B. rello, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un -

B. rello, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un -

vel - lo, po - ve - rel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un -

R.
B. vel - lo, po-ve - rel - lo, il cer-vel - lo, po-ve - rel - lo, già stor-di-to, sba-lor-
brain is torn a - sun-der, oh my brain is torn a - sunder, Rage and fu-ry, fear and

C.
vel - lo, po-ve - rel - lo, il cer-vel - lo, po-ve - rel - lo, già stor-di-to, sba-lor-
brain is torn a - sun-der, oh my brain is torn a - sunder, Rage and fu-ry, fear and

F.
vel - lo, po-ve - rel - lo, il cer-vel - lo, po-ve - rel - lo, già stor-di-to, sba-lor-
brain is torn a - sun-der, oh my brain is torn a - sunder, Rage and fu-ry, fear and

B.
rel - lo, il cervel - lo, po-ve - rel - lo, il cer-vel - lo, po-ve - rel - lo, già stor-di-to, sba-lor-
done me, on-ly madness is in store, Oh me, my brain is torn a - sunder, Rage and fu-ry, fear and

B.
rel - lo, il cervel - lo, po-ve - rel - lo, il cer-vel - lo, po-ve - rel - lo, già stor-di-to, sba-lor-
done me, on-ly madness is in store, Oh me, my brain is torn a - sunder, Rage and fu-ry, fear and

lo, po - - ve - - rel - lo,
der, torn a - - sun - der,

8

R.
B. di - to, non ra - gio - na, non ra-gio-na, non ra - gio - na, si con-
won - der so have stunn'd me and undone me, so have stunn'd me and un-

C.
di - to, non ra - gio - na, non ra-gio-na, non ra - gio - na, si con-
won - der so have stunn'd me and undone me, so have stunn'd me and un-

F.
di - to, non ra - gio - na, non ra-gio-na, non ra - gio - na, si con-
won - der so have stunn'd me and undone me, so have stunn'd me and un-

B.
di - to, non ra-gio-na, si con - fon-de, non ra-giona, si con-fon-de, non ra - gio - na, si con-
wonder, have undone me, have un - done me, rage and fu-ry have undone me, rage and fu - ry have un-

B.
di - to, non ra-gio-na, si con - fon-de, non ra-giona, si con-fon-de, non ra - gio - na, si con-
wonder, have undone me, have un - done me, rage and fu-ry have undone me, rage and fu - ry have un-

già stor - - di - to,
Rage and fu - ry,

3 3 8

sf *sf*

R.
B.

fón-de, sì ri-du-cead impaz-zar, non ra-gio-na, non ra-
done me, on-ly madness is in store, so they've stunn'd me and un-

C.

fón-de, sì ri-du-cead impaz-zar, non ra-gio-na, non ra-
done me, on-ly madness is in store, so they've stunn'd me and un-

F.

fón-de, sì ri-du-cead impaz-zar, non ra-gio-na, non ra-
done me, on-ly madness is in store, so they've stunn'd me and un-

B.

fón-de, sì ri-du-cead impaz - za-re, non ra-gio-na, sì con-fón-de, non ra-gio-na, sì con-
done me, on-ly madness is in store, oh me, my brain is torn a-sunder, yes, my brain is torn a-

B.

fón-de, sì ri-du-cead impaz - za-re, non ra-gio-na, sì con-fón-de, non ra-gio-na, sì con-
done me, on-ly madness is in store, oh me, my brain is torn a-sunder, yes, my brain is torn a-

già fear stor-and di-to,
8 and won-der,

R.
B.

gio-na, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz-zar, eil cer-
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

C.

gio-na, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz-zar, eil cer-
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

F.

gio-na, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz-zar, eil cer-
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

B.

fón-de, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz - za-re, eil cer-vel-lo, po-ve-
sunder, Rage and fu-ry have un-done me, on-ly madness is in store, oh me, my brain is torn a-

B.

fón-de, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz - za-re, eil cer-vel-lo, po-ve-
sunder, Rage and fu-ry have un-done me, on-ly madness is in store, oh me, my brain is torn a-

non ra-gio-na, sì
8 so have stunn'd me and

R.
B.

gio-na, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz-zar, eil cer-
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

C.

gio-na, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz-zar, eil cer-
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

F.

gio-na, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz-zar, eil cer-
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

B.

fón-de, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz - za-re, eil cer-vel-lo, po-ve-
sunder, Rage and fu-ry have un-done me, on-ly madness is in store, oh me, my brain is torn a-

B.

fón-de, non ra-gio-na, sì con-fón-de, sì ri-du-cead impaz - za-re, eil cer-vel-lo, po-ve-
sunder, Rage and fu-ry have un-done me, on-ly madness is in store, oh me, my brain is torn a-

non ra-gio-na, sì
8 so have stunn'd me and

R.
B. vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and

C. vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and

F. vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and

B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
sunder, my poor brain is torn a - sunder, yes, my brain is torn a - sunder, Rage and fu - ry have un -

B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
sunder, my poor brain is torn a - sunder, yes, my brain is torn a - sunder, Rage and fu - ry have un -

con - - fon - de, si ri -
un - - done me, On - ly

sf

R.
B. di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
won - der, So have stunn'd me and un - done me, so have stunn'd me and un -

C. di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
won - der, So have stunn'd me and un - done me, so have stunn'd me and un -

F. di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
won - der, So have stunn'd me and un - done me, so have stunn'd me and un -

B. di - to, non ra - giona, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -

B. di - to, non ra - giona, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -

du - - ce, sì, ad
mad - - ness can be

sf

R.
B.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

C.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

F.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

B.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

B.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

im - yet - paz - in - zar, eil cer - vel - lo, po - ve -
store! Oh, my brain is torn a -

Str.

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

C.

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

F.

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

B.

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

B.

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

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R.
B.

fón-de, sì ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

C.

fón-de, sì ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

F.

fón-de, sì ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

B.

fón-de, sì ri - duce ad im-paz - zar, eil eer-vel - lo, po-ve-rel-lo, sì ri-duce ad impaz -
done me, On - ly madness is in store. Oh my brain is torn a-sunder, Only madness is in

B.

fón-de, sì ri - duce ad im-paz - zar, eil cer-vel - lo, po-ve-rel-lo, sì ri-duce ad impaz -
done me, On - ly madness is in store. Oh my brain is torn a-sunder, Only madness is in

fón-de, sì ri - du-cead im-paz - zar,
done me, On - ly madness is in store.

Cor. sustain

Rosina.

R.

ad ———— im - pazzar,
Oh my poor brain.

Bertha.

B.

sì ri - du-cead im - paz - zar,
On - ly madness is in store.

C.

ad ———— im - pazzar,
Oh my poor brain.

F.

sì ri - du-cead im - paz - zar,
on - ly madness is in store.

B.

zar, sì ri - du-cead im - paz - zar, il eer-vel - lo, po-ve-rel-lo, sì ri-du-cead impaz -
store, on - ly madness is in store, oh my brain is torn a-sunder, only madness is in

B.

zar, ———— il cer-vel - lo, po-ve-rel-lo, sì ri-du-cead impaz -
store, oh my brain is torn a-sunder, only madness is in

sì ri - du-cead im - paz - zar,
On - ly madness is in store,

Tutti

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R. ad Oh im my paz-zar, si ri-du-ce ad
Oh my poor brain, on - ly mad - ness can

B. si ri-du-ce ad im paz - zar, si ri-du-ce ad
On - ly madness is in store, on - ly mad - ness can

C. ad Oh im my paz-zar, si ri-du-ce ad
Oh my poor brain, on - ly mad - ness can

F. si ri-du-ce ad im paz - zar, si ri-du-ce ad
On - ly madness is in store, on - ly mad - ness can

H. zar, si ri-du-ce ad im paz - zar, si ri-du-ce ad
store, on - ly madness is in store, on - ly mad - ness can

B. zar, si ri-du-ce ad im paz - zar, si ri-du-ce ad
store, on - ly madness is in store, on - ly mad - ness can

si on - ly mad-ness is - paz - zar, si on - ly mad - ness ad
can

Rosina, and Bertha.

R. im paz - -zar!
be in store!

B. im paz - -zar!
be in store!

C. im paz - -zar!
be in store!

F. im paz - -zar!
be in store!

B. im paz - -zar!
be in store!

B. im paz - -zar!
be in store!

im paz - -zar!
be in store!

(sotto voce)

im paz - zar, si ri-du-ce ad im paz - zar!
be in store, on - ly mad-ness is in store!

sotto voce

R.
B.

Mi par d'es - ser con la
All this tu - mult and con -

C.

Mi par d'es - ser con la
All this tu - mult and con -

F.

Mi par d'es - ser con la
All this tu - mult and con -

B.

Mi par d'es - ser con la
All this tu - mult and con -

sotto voce

B.

Mi par d'es - ser con la
All this tu - mult and con -



R.
B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

C.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

F.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -



R.
B.
C.
F.
B.
B.

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

R.
B.
C.
F.
B.
B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

R.
B.
C.
F.
B.
B.

ci - na, do - ve cre - sce e mai, c
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

R.
B.
C.
F.
B.
B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

Chorus. (TENOR & BASS.)

Del - l'in - cu - di -
Like a ham - mer

R.
B.

ni so - no - re vil, l'im - por - tu - no
on the an - vil, Each says what he

C.

ni so - no - re vil, l'im - por - tu - no
on the an - vil, Each says what he

F.

ni so - no - re vil, l'im - por - tu - no
on the an - vil, Each says what he

B.

ni so - no - re vil, l'im - por - tu - no
on the an - vil, Each says what he

B.

ni so - no - re vil, l'im - por - tu - no
on the an - vil, Each says what he

ni so - no - re vil, l'im - por - tu - no
on the an - vil, Each says what he

R.
B.

stre - pi - tar. Al - ter - nan - do questo e quel - lo pe - san - tis - si - mo mar -
said be - fore. 'Mid the flames of dis - cord raging, Furious tongues there's no as -

C.

stre - pi - tar.
said be - fore.

F.

stre - pi - tar.
said be - fore.

B.

stre - pi - tar. Al - ter - nan - do
said be - fore. Surg - ing this way,

B.

stre - pi - tar. Al - ter -
said be - fore. Surg - ing

stre - pi - tar.
said be - fore.

p

R.
B.
C.
F.
B.
B.
Piano

tel-lo, al-ter-nan-do questoe quello pe-san-tis - si - mo mar-tel-lo,
suaging, 'Mid the flames of discord raging, furious tongues there's no as-suaging.

Al-ter-nan-do questoe
'Mid the flames of discord

Al-ter-nan-do questoe
'Mid the flames of discord

questoe quel - lo, al - ter-
Surg-ing that way, Like the

nan - do questoe quel - lo,
this way, Surg-ing that way,

cresc.

R.
B.
C.
F.
B.
B.
Piano

quel-lo pesan-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as -

quel-lo pesan-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as -

nan - do questoe quel - lo,
bat - tle's furious rag - ing,

al - ter-nan - do questoe
Like the bat - tle's furious

decresc.

R.
B. al-ter-nan-do quest'oe quello pesan-tis - si - mo mar-tel-lo, pe-san-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as-

C. tel-lo,
suaging,

F. tel-lo,
suaging,

B. mi par d'es-ser con la testa in un' or - ri - da fu - ci-na, do - ve cre - sce, do - ve
All this tu - mult and con-fusion Has be - rept me quite of reason, Here must be some vile col-

B. quel - lo, rag - ing, **Chorus. (BASS.)** al - ter-nan - do,
Surg-ing this way, Al - ter-nan - do quest'oe
Surg-ing this way, Surg-ing

cresc.

R.
B. tel-lo, pesan-tis - si - mo mar-tel-lo,
suaging, furious tongues there's no assuaging,

C. al-ter-nan-do quest'oe quello pesan-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no as-

F. al-ter-nan-do quest'oe quello pesan-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no as-

B. cresce, do - ve cre - sce e mai non resta dell'in-cu - di-ni so - nore, dell'in - cu - di - ni so-
lusion, I can come to no conclusion, no, I come to no conclusion, Yes, I'm sure there's some col-

B. al - ter-nan - do, al - ter-
Surg-ing that way, Like the

quel - lo, al - ter-nan - do
that way, Like the bat - tle's

cresc.

8

R.
B.

fa con barbara armo-
Still the horrid din in -

C.

tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tello, fa con barbara armo-
suaging, 'mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

F.

tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tello, fa con barbara armo-
suaging, 'mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

B.

no-re, dell'in-cu-di-ni so-no-re l'impor-tu-no stre-pi-ta-re, fa con barbara armo-
lusion, but I come to no con-clusion, no, I come to no con-clusion, Still the horrid din in -

B.

nan-do questoe quello, fa con barbara armo-
bat-tle's fu-rious raging, Still the horrid din in -

TENOR & BASS.

questoe quel-lo, al-ter-
fu-rious rag-ing Surg-ing

8

decresc. *f*

R.
B.

ni-a, fa con barba-ra armo-ni-a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl-te rimbom-
creases, still the horrid din in-creases, still the horrid din in - creases, Till the house is in a

C.

ni-a, fa con barba-ra armo-ni-a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl-te rimbom-
creases, still the horrid din in-creases, still the horrid din in - creases, Till the house is in a

F.

ni-a, fa con barba-ra armo-ni-a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl-te rimbom-
creases, still the horrid din in-creases, still the horrid din in - creases, Till the house is in a

B.

ni-a, fa con barba-ra armo-ni-a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl-te rimbom-
creases, still the horrid din in-creases, still the horrid din in - creases, Till the house is in a

B.

ni-a, fa con barba-ra armo-ni-a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl-te rimbom-
creases, still the horrid din in-creases, still the horrid din in - creases, Till the house is in a

nan-do, al-ter-nan-do, al-ter-nan-do que-stoe
this way, surg-ing that way, Like the bat-tle's fu-rious

8

R.
B.
C.
F.
B.
B.
8
R.
B.
C.
F.
B.
B.
8
Wind
8

bar, sì, al-ter-nan - do quest'oe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

bar, sì, al-ter-nan - do quest'oe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

bar, sì, al-ter-nan - do quest'oe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

bar, sì, al-ter-nan - do quest'oe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

quel - lo, quest'oe quel - lo, quest'oe quel - lo, al - ter-
rag - ing, surging this way, surging that way; Like a

ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

nan - do. Eil cer-vel - lo, po - ve -
bat - tle. Rage and fu - ry have un-

R.
B.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar, e il cer-vel - lo, po-ve-
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store, oh my brain is torn a-

C.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar, e il cer-vel - lo, po-ve-
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store, oh my brain is torn a-

F.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar,
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

B.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar,
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

B.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar,
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

rel - lo, si ri-du - ce ad im - paz-zar,
done me, on - ly mad - ness is in store.

8.

p Strings

R.
B.

rel-lo, già stordi-to, sba-lor-di-to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-
sunder, Rage and fu-ry, fear and wonder so have stunn'd me and un - done me, on-ly mad-ness is in

C.

rel-lo, già stordi-to, sba-lor-di-to, non ra - gio - na, si con-fon-de, si ri-du-ce ad im-paz-
sunder, Rage and fu-ry, fear and wonder so have stunn'd me and un - done me, on-ly mad-ness is in

F.

B.

B.

R.
B.

zar,
store,

C.

zar,
store, *crese.*

F.

eil cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na, si-con-
Oh, my brain is torn a-sunder. Rage and fu-ry, fear and wonder, so have stunn'd me and un-

B.

eil cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na, si-con-
Oh, my brain is torn a-sunder. Rage and fu-ry, fear and wonder, so have stunn'd me and un-

B.

eil cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na, si-con-
Oh, my brain is torn a-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-

crese.

R.
B.

ff eil cer-ly

C.

ff eil cer-ly

F.

fon-de, si-ri-du-ce ad im-paz-zar, eil cer-ly
done me, on-ly mad-ness is in store, on-ly

B.

fon-de, si-ri-du-ce ad im-paz-zar, eil cer-ly
done me, on-ly mad-ness is in store, on-ly

B.

fon-de, si-ri-du-ce ad im-paz-zar, eil cer-ly
done me, on-ly mad-ness is in store, on-ly

ff eil On-ly

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R.
B.

fon-de, si_ri-du-ceadim-paz-zar, eilcer-vel-lo, po-ve-rel-lo, già stordi-to, sba-lor-
done me, on-ly mad-ness is_ in store. Oh my brain is torn a - sun-der, Rage and fu-ry, fear and

C.

fon-de, si_ri-du-ceadim-paz-zar, eilcer-vel-lo, po-ve-rel-lo, già stordi-to, sba-lor-
done me, on-ly mad-ness is_ in store. Oh my brain is torn a - sun-der, Rage and fu-ry, fear and

F.

fon-de, si_ri-du-ceadim-paz-zar,
done me, on-ly mad-ness is_ in store.

B.

fon-de, si_ri-du-ceadim-paz-zar,
done me, on-ly mad-ness is_ in store.

B.

fon-de, si_ri-du-ceadim-paz-zar,
done me, on-ly mad-ness is_ in store.

du - cead im-paz-zar,
mad - ness is in store.

8

R.
B.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ceadimpazzar,
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

C.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ceadimpazzar,
wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

F.

eilcer-vel-lo, po-ve-
Oh my brain is torn a -

B.

eilcer-vel-lo, po-ve-
Oh my brain is torn a -

B.

eilcer-vel-lo, po-ve-
Oh my brain is torn a -

crese

R.
B.

C.

cresc.

F.
B.
B.

rel-lo, gia stord-di-to, sba-lor-di-to, non ra-gio-na, si-con-fon-de, si-ri-du-cead impaz-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

rel-lo, gia stord-di-to, sba-lor-di-to, non ra-gio-na, si-con-fon-de, si-ri-du-cead impaz-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

rel-lo, gia stord-di-to, sba-lor-di-to, non ra-gio-na, si-con-fon-de, si-ri-du-cead impaz-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

R.
B.

C.

F.
B.
B.

ff

eil cer- - vel- -lo si ri-
On- - ly mad- -ness, on- -ly

eil cer- - vel- -lo si ri-
On- - ly mad- -ness, on- -ly

zar, eil cer- - vel- -lo si ri-
store, on- - ly mad- -ness, on- -ly

zar, eil cer- - vel- -lo si ri-
store, on- - ly mad- -ness, on- -ly

zar, eil cer- - vel- -lo si ri-
store, on- - ly mad- -ness, on- -ly

eil cer- - vel- -lo si ri-
On- - ly mad- -ness, on- -ly

R.
B.
C.
F.
B.
B.

du - cead im - paz - zar, eil cer -
mad - ness is in store, on - ly

du - cead im - paz - zar, eil cer -
mad - ness is in store, on - ly

du - cead im - paz - zar, eil cer -
mad - ness is in store, on - ly

du - ce, si ri - du - cead im - paz - zar, eil cer - vel - lo, po - ve -
mad - ness, on - ly mad - ness is in store, I can come to no con -

du - cead im - paz - zar, eil cer - vel - lo, po - ve -
mad - ness, is in store, I can come to no con -

du - ce, si ri - du - cead im - paz - zar, eil cer -
mad - ness, on - ly mad - ness is in store, on - ly

8

R.
B.
C.
F.
B.
B.

vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -

rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -

vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

8

R. du - - - ce ad im - - - paz -
B. mad - - - ness is - - - in - - -

C. du - - - ce ad im - - - paz -
mad - - - ness is - - - in - - -

F. du - - - ce ad im - - - paz -
mad - - - ness is - - - in - - -

B. du - done - ce, si ri - du - ce, si ri - du - ce ad im - paz -
done me, on - ly mad - ness, on - ly mad - ness is in -

B. du - done - ce, si ri - du - ce, si ri - du - ce ad im - paz -
done me, on - ly mad - ness, on - ly mad - ness is in -

du - - - ce, si ri - - du - - - ce ad im - - - paz -
mad - - - ness, on - - ly mad - - - ness, is - - in -

R. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -
B. store, on - - - ly mad - ness, on - ly mad - ness, on - ly

C. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, on - - - ly mad - ness, on - ly mad - ness, on - ly

F. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, on - - - ly mad - ness, on - ly mad - ness, on - ly

B. zar, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage and

B. zar, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage and

8. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, on - - - ly mad - ness, on - ly mad - ness, on - ly

R.
B. du - ce, si ri - du - - - - - ce ad
mad - ness, on - ly mad - - - - - ness

C.
du - ce, si ri - du - - - - - ce ad
mad - ness, on - ly mad - - - - - ness

F.
du - ce, si ri - du - - - - - ce ad
mad - ness, on - ly mad - - - - - ness

B.
du - ce, si ri - du - - - - - ce, si ri -
fu - ry have un - done me, on - ly

B.
du - ce, si ri - du - - - - - ce, si ri -
fu - ry have un - done me, on - ly

du - ce, si ri - du - - - - - ce, si ri -
mad - ness, on - ly mad - - - - - ness, on - ly

R.
B. im - - - - - paz - - - - - zar, ad
is in store, yes,

C.
im - - - - - paz - - - - - zar, ad
is in store, yes,

F.
im - - - - - paz - - - - - zar, eil cer-vel-lo, po - ve -
is in store, rage and fu - ry have un -

B.
du - ce, si ri - du - ce ad im - paz - -zar, eil cer-vel-lo, po - ve -
mad - ness, on - ly mad - ness is in store, rage and fu - ry have un -

B.
du - ce, si ri - du - ce ad im - paz - -zar, eil cer-vel-lo, po - ve -
mad - ness, on - ly mad - ness is in store, rage and fu - ry have un -

du - - - - - ce ad im - - - - - paz - -zar, ad
mad - - - - - ness is in store, yes,

R.
B. im-on- -paz- -zar, ad im-is -paz-
on-ly mad-ness is-in

C. im-on- -paz- -zar, ad im-is -paz-
on-ly mad-ness is-in

F. rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-
done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

B. rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-
done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

B. rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-
done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

im-on- -paz- -zar, ad im-is -paz-
on-ly mad-ness is-in

R.
B. zar, ad im-on- -paz- -zar, ad im-is -paz-
store, yes, on-ly mad-ness is-in

C. zar, ad im-on- -paz- -zar, ad im-is -paz-
store, yes, on-ly mad-ness is-in

F. zar, ad im-on- -paz- -zar, ad im-is -paz-
store, yes, on-ly mad-ness is-in

B. zar, ad im-on- -paz- -zar, ad im-is -paz-
store, yes, on-ly mad-ness is-in

B. zar, ad im-on- -paz- -zar, ad im-is -paz-
store, yes, on-ly mad-ness is-in

zar, ad im-on- -paz- -zar, ad im-is -paz-
store, yes, on-ly mad-ness is-in

R.
B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

C.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

F.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

sempre ff

End of Act I.

Act II.

Nº 12. "Pace e gioia sia con voi.,

Recitative and Duettino.

Scene.—The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music.

Bartolo.

Voice. B.

Ma ve-dijl mio de - stino! Quel solda-to, per quanto abbia cer-ca - to,
I do not like these tidings! My en-qui-ries a - bout that noi-sy sol-dier

Piano.

niun lo co-no-sce in tut-to il reg-gi-men-to. Io du-bi-to—eh co-
all to no pur-pose; he ne'er was in that reg'ment. I half sus-pect—Eh! I'd

spetto! che du-bi-tar? Scommet-to che dal con-te Alma-vi-va è sta-to qui spe-
wager! I am quite sure he's sent here by the Count Al-ma-vi-va, that he may as-cer-

di-to quel si-gno-re ad e-splo-rar della Ro-si-nail co-re. Nemme-no in ca-sa
tain for his young lordship what is the state of my fair ward's af-fections. In these days of con-

(knocking heard)

pro-pria si-cu-ri si può star! ma i-o—Chi bat-te? Ehi, chi è di
fu-sion one's own house is not safe from trai-tors. Who's knocking? Eh, who is

là? bat-to-no, non sen-ti-te? In casa io son; non vè ti-mo-re, a-pri-te.
there? What's become of the servants? What need I fear. I am at home here, I'll o-pen.

Andante moderato.

(enter the Count, disguised as a musicmaster)

Count.

C. *Pa - cee gio - ia sia con*
Peace and joy be on this

Vins. *Cl.*

p

C. *vo - i,*
dwelling, Bartolo.

Gio - iae pa - ce per mil - lanni,
Joy and peace, all words ex - celling.

B. *Mil - le gra - zie, non s'in - co - modi.*
Thank you, thank you, pray don't trouble, sir.

Ob - bli -
Sir, you

C. *pa - cee gio - ia sia con vo - i,*
Peace and joy be ev - er with you,

B. *ga - to in ve - ri - ta.*
really are too po - lite!

Mil - le gra - zie, non s'in -
Thank you, thank you, pray don't

C. *gio - iae pa - ce per mil - l'an - ni!*
Joy and peace for years un - number'd!

B. *co - mo - di.*
trou - ble, sir.

Ob - bli - gato in ve - ri -
Sir, you really are too po -

C. (Ah se un col-po e an-da - to a
(Scru-tin - ised with eyes like

B. tà. (Que - sto vol - to non m'è i - gno - to,
lite! (Where can I have seen those fea - tures?

p

C. vuo - to, gab - bar que - sto ba -
meteors, If of wit he had an

B. non rav - vi - so, non ri - cor - do -
For my life I can't re - mem - ber -

C. lor - do, un no - vel tra - ve - sti -
em - ber, My dis - guise would not de -

B. Ma quel vol - to, ma quel vol - to? -
They're fa - mil - iar, quite fa - mil - iar -

C. men - to più pro - pi - zio a me sa -
ceive him. But he'll nev - er guess a -

B. Non ca - pi - sco chi sa - rà?)
Sure I know that face by sight!)

cresc.

C. *ra, sì, sì, pro - pi - zio a me sa -*
right, no, no, hell nev - er guess a -

B.

C. *ra.) Gio-iae pa - ce, pa - ce gio-ia.*
right.) Oh be peace-ful, oh be joy-ful,

B. *Ho ca - pi - to. (Oh ciel! che*
'Tis suf - fi - cient. (This man an -

C. *Gio - iae pa - ce, ben di co - re.*
Peaceful, joyful, blest, and blessing,

B. *no - ia!) Ba - sta, basta, ba - sta, basta, ba - sta, basta, per pie -*
noys me!). That will do now, that will do now, that will do now, quit my

C. *Gioia, pa - ce,*
Joyful, peaceful,

B. *tà! Gioia, pa - ce Ho ca - pi - to, ho ca - pi - to. (Oh ciel! che*
sight, Joyful, peaceful, that's enough, sir, that's enough, sir! (Oh how dis -

C. *Ben di co-re, pa-cee gio-ia, gio-ia,*
Peaceful, joyful, blest and blessing, joy-ful,

B. *no-ia!) Pa-cee gio-ia, ba-sta, ba-sta, ba-sta per pie-*
tressing!) Peaceful, joyful, go, sir, go, sir, take your leave, good

C. *pa- -ce! (Il vec-chion non mi co-no-see:*
peace- -ful! (Hap-py chance, he does not know me.

B. *tà. (Ma che per-fi-do de-sti-no!*
night. (What fa-tal-i-ty pur-sues me!

C. *oh mia sor-te for-tu-*
Now the bliss-ful hour ap-

B. *Ma che bar-ba-ra gior-na-ta!*
How the hyp-o-crite en-croach-es!

C. *na-ta! Ah*
proach-es! Now,

B. *Ma che per-fi-do de-sti-no! ma che bar-ba-ra gior-*
What fa-tal-i-ty pur-sues me! how the hyp-o-crite en-

C. *mio ben! fra po- - - - chi i -*
fair- - - - est, sweet hope - - - - im -

B. *na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -*
croaches! what fa - tal - i - ty pur - sues me! how the hyp - o - crite en -

C. *stan - ti par - - - le -*
bues - me, now - my -

B. *na - ta! tut - ti quan - tia me da - van - ti! tut - ti quan - tia me da -*
croaches, ev - 'ry knave my house can pes - ter, can a - buse me and ill -

cresc.

C. *rem - con li - - - ber -*
tor - - - ments all - take -

B. *van - ti! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -*
use me! ev - 'ry knave my house can pes - ter, and I can't as - sert my

C. *ta! Ah mio ben, fra po - chi i - stan - ti par - le - rem con li - ber -*
flight! Yes my fair - est, hope im - bues me! now my tor - ments all take

B. *ta! Ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -*
right! What fa - tal - i - ty pur - sues me! How this hyp - o - crite en -

cresc.

C. *tà,* *par-*
flight, now - - - le -

B. na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -
croach-es, ev - 'ry knave my house can pes - ter, can a - buse me and ill -

C. *rem,* *par-*
tor - - - ments - - - le -
take

B. na - ta! tut - ti quan - ti a me da - van - ti! che cru - del fa - ta - li -
use me! ev - 'ry knave my house can pes - ter, and I can't as - sert my

C. *rem,* *ah* *mio* *ben,* *fra* *po - chii - stan - ti,* *ah* *mio* *ben,* *fra* *po - chii -*
flight. Yes, my fair - est, hope im - bues me, yes, my fair - est, hope im -

B. *tà!* *ma* *che* *per - fi - do* *de - sti - no!* *ma* *che* *bar - ba - ra* *gior -*
right. What fa - tal - i - ty pur - sues me, How the hyp - o - crite en -

C. *stan - ti* *par - le - re - mo,* *par - le - re - mo,* *par - le - re - mo* *con* *li - ber -*
bues me, now my tor - ments, now my tor - ments, now my tor - ments all take

B. na - ta! tut - ti quan - ti a me da - van - ti! che cru - del fa - ta - li -
croach-es, Ev - 'ry knave my house can en - ter, and I can't as - sert my

C. *ta!* flight.) Gio-ia, Joyful, pa-ee, peaceful, gio-ia! joy-ful!

B. *tà!* right.) (Che no - ia!) (The nuisance!) Ma ba - sta, ba - sta, ba - sta, per pie-
Havedone, sir! There, havedone, sir, now good

p

C. *cresc.*
(Ah - mio ben, fra - po - chi i - stan - ti - par - le - rem con - li - ber -
(Oh - my - fair - est, hope im - bues me, Now my - tor - ments all - take

B. *tà.* night. (Ma - che - per - fi - do - de - sti - no! ma - che - bar - ba - ra - gior -
(What fa - tal - i - ty - pur - sues me, how this hyp - o - crite en -

cresc.

C. *tà,* flight, par - all - le -
all my

B. na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -
croaches! Ev - ry knave my house can pes - ter, can a - buse me and ill -

C. rem, tor - par - - le - take
- ments

B. na - ta! tut - ti quan - ti a me da - van - ti! che cru - del fa - ta - li -
use me! Ev - ry knave my house can pes - ter, and I can't as - sert my

f

C. rem, ah mio ben, fra po - chi i - stan - ti, ah mio ben, fra po - chi i -
flight. Now the hap - py hour ap - proaches; yes, the hap - py hour ap -

B. tà! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -
right. What fa - tal - i - ty pur - sues me! How this hyp - o - crite en -

f

C. stan - ti par - le - re - mo, par - le - re - mo, par - le - rem con li - ber -
proaches, Now, my fair - est, I shall see thee. Ev - 'ry tor - ment now takes

B. na - tal! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -
croaches. Ev - 'ry knave my house can pes - ter, and I can't as - sert my

C. tà! par - le - rem, par - le - rem, par - le - rem con li - ber -
flight, now the hour, now the hour, now the hap - py hour is

B. tà! che cru - del, che cru - del, che cru - del fa - ta - li -
right, ev - 'ry knave, ev - 'ry knave, and I can't as - sert my

f

C. tà! par - le - rem, par - le - rem, par - le - rem con li - ber -
nigh, now the hour, now the hour, now the hap - py hour is

B. tà! che cru - del, che cru - del, che cru - del fa - ta - li -
right, ev - 'ry knave, ev - 'ry knave, and I can't as - sert my

C. *tà, con li - ber - tà, con li - ber - tà, con li - ber - tà, con li - ber -*
nigh, the hour is - nigh, the hour is - nigh, and ev - 'ry - tor - ment now takes

B. *tà, fa - ta - li - tà, fa - ta - li - tà, fa - ta - li - tà, fa - ta - li -*
right, as - sert my right, as - sert my right, as - sert my right, as - sert my

ff

C. *tà!) flight!)*

B. *tà!) right.)*

p

Recitative.

Bartolo. Count.

B. *In som-ma, mio si - gnore, chi è le - i, si può sa - pe - re? Don A - lon-so, pro-fes -*
Good sir, I'm somewhat wearied, in one word, praysay, who are you? Don A - lon-so, a pro -

Bartolo. Count.

C. *so - re di mu - si - ca ed al - lie - vo di Don Ba - si - lio. Eb - be - ne? Don Basilio sta male, il po - ve -*
fes - sor of music, sir, and a pupil of Don Ba - si - lio. Your business? Don Basilio was taken ill this

Bartolo. (going off) Count. (detaining him)

C. *ri - no, ed in sua ve - ce — Sta mal? Corro a ve - der - lo. Pia - no pia - no. Non è mal co - sì*
 B. *morning, and he has sent me — He's ill? I'll go and see him. There's no need, sir, his complaint is not*

Bartolo. (resolved) Count. Bartolo. (roughly)

C. *gra - ve. (Di co - stui non mi fi - do.) An - dia - mo, an - dia - mo. Ma si - gno - re — Che*
 B. *serious. (I mistrust him en - tire - ly.) We'll go now, to - geth - er. I'd suggest, sir — Well,*

Count. (drawing him aside, in a low voice) Bartolo. (in a whisper) (angrily) Count. Bar. Count. (also)

B. *c'è? Vo - le - va dir - vi — Par - la - te for - te. Ma — For - te, vi di - co. Eb -*
 C. *what? I want to tell you — You must speak louder. But — Louder, I tell you: Well,*

angry, and in a louder voice) (as if going off)

C. *ben, co - me vo - le - te, ma chi sia don A - lon - so ap - prende - re - te. Vo' dal*
 B. *well, just as you please, sir, You shall soon see the tem - per of Don A - lon - so. Yes, of*

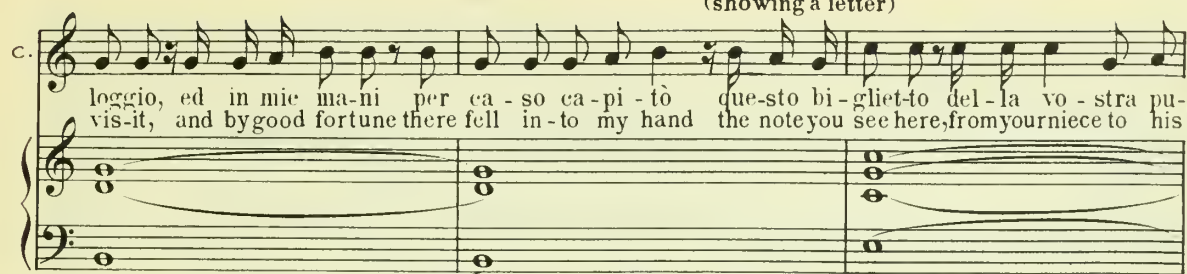
Bartolo. (softly, holding him back) Count. (loudly and angrily)

C. *con - te Al - ma - vi - va — Pia - no pia - no! Di - te, di - te, v' a - scol - to. Il con - te —*
 B. *Count Al - ma - vi - va — Softly, soft - ly, I can hear if you whisper. The Count has —*

Bartolo. Count. (calming down)

B. *Pian, per ca - ri - tà. Sta - ma - ne nel - la stes - sa lo - can - da e - ra me - co d'al -*
 C. *Hush, for pi - ty's sake. This morning he has quit - ted his lodging, which I hap - pened to*

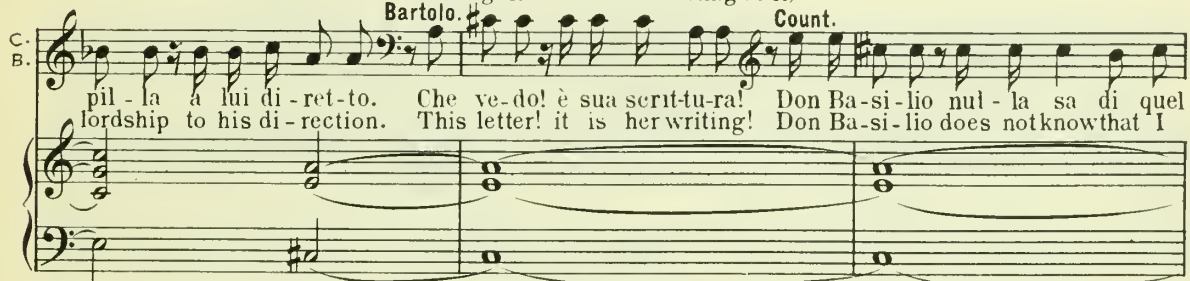
(showing a letter)

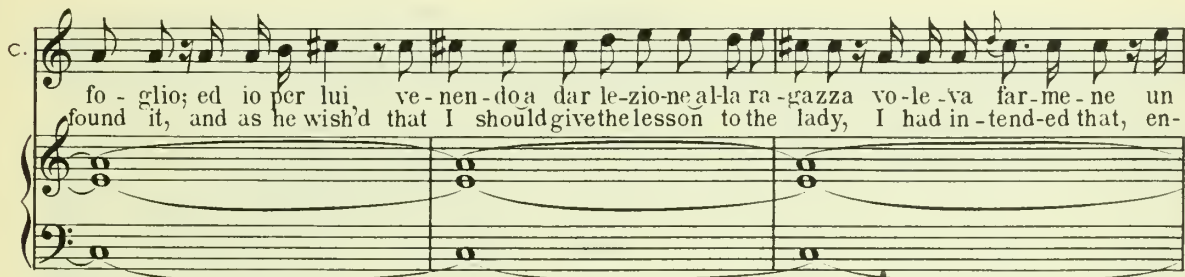
C. 
 loggio, ed in mie ma-ni per ca-so ca-pi-tò que-sto bi-gliet-to del-la vo-stra pu-
 vis-it, and bygood fortune there fell in-to my hand the noteyou see here, from your niece to his

(taking the letter and looking at it)

Bartolo.

Count.

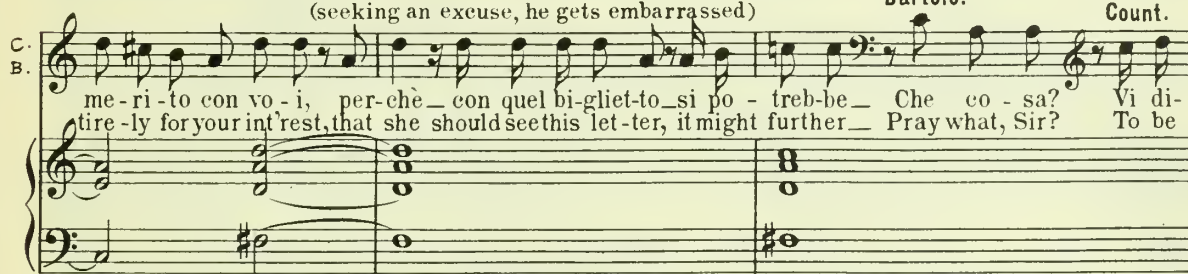
C. 
 pil-la a lui di-ret-to. Che ve-do! è sua scrit-tu-ra! Don Ba-si-lio nul-la sa di quel
 lordship to his di-rection. This letter! it is her writing! Don Ba-si-lio does not know that I

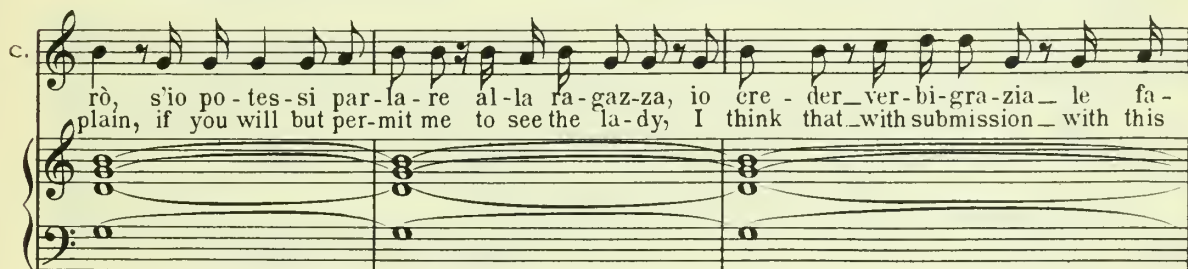
C. 
 fo-glio; ed io per lui ve-nen-do a dar le-zio-ne al-la ra-gazza vo-le-va far-me-ne un
 found it, and as he wish'd that I should give the lesson to the lady, I had in-tend-ed that, en-

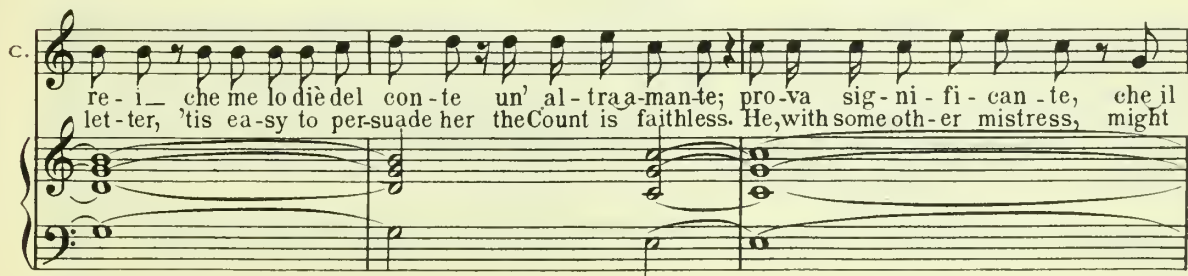
(seeking an excuse, he gets embarrassed)

Bartolo.

Count.

C. 
 me-ri-to con vo-i, per-chè con quel bi-gliet-to si po-treb-be Che co-sa? Vi di-
 tire-ly for your int'rest, that she should see this let-ter, it might further— Pray what, Sir? To be

C. 
 rò, s'io po-tes-si par-la-re al-la ra-gaz-za, io cre-der-ver-bi-gra-zia le fa-
 plain, if you will but per-mit me to see the la-dy, I think that with submission—with this

C. 
 re-i che me lo diè del con-te un'al-traa-man-te; pro-va sig-ni-fi-can-te, che il
 let-ter, 'tis ea-sy to per-suade her the Count is faithless. He, with some oth-er mistress, might

Bartolo.

C. B. con-te di Ro-si-na si fa gio-co, e per-ciò Pia-noun po-co. U-na ca-lunnia! Oh
careless-ly have left it where I found it, and perhaps Well i-magined. But this is sland'ring. Oh

(embraces him, and puts the letter in his pocket)

B. bra-vo! degno e ve-ro sco-lar di Don Basilio! Io sa-prò co-me me-ri-ta ri-com-pen-
bra-vo! I re-cognize the school of Don Basilio. Be as-sured of my gra-ti-tude for all you

B. sar-si bel sug-ge-ri-men-to. Vo'chia-mar la ra-gaz-za, poi-chè tan-to per
do, and for your good in-tentions. I will call the young la-dy. Since I know that to

Count.

C. B. me v'in-te-res-sa-te, mi rac-co-man-do a vo-i. Non du-bi-ta-te.
me you're so de-vot-ed, in friendship pray com-mand me. I'm your's de-vot-ed.

(Bartolo enters an inner room)

C. Laf-fa-re del bi-gliet-to dal-la boc-ca m'è u-sci-to non vo-len-do. Ma co-me
This sto-ry of the let-ter quite a-gainst my in-ten-tion has es-caped me; what could I

C. far? Sen-za un tal ri-pie-go mi to-c-ca-va andar vi,- a co-me un baggia-no. Il
do? But for some such pre-text he would soon have ex-pell'd me as a pre-ten-der. My

C. mio di-se-gno a le-i o-ra pa-le-se-rò; s'el-la ac-con-sen-te, io
 hopes and my in-ten-tions I will re-veal to her; if she ac-cepts me, I'm

C. son fe-li-ce ap-pie-no. Ec-co-la. Ah, il cor sen-to bal-zar-mi in se-no!
 blest be-yond all measure. There she is! My heart beats high with hope and pleasure!

Recitative.

Bartolo. (leading Rosina)

B. Ve-ni-te, si-gno-ri-na. Don Alon-so, che qui ve-de-te, or vi da-rà le-
 Well, well, my dear, come forward. Don Alon-so, who stands before you, will now give you a

Rosina. (seeing the Count) Bartolo. Rosina. Count.
 B. zio-ne. Ah! Cos'è sta-to? È un gran-chio al pie-de. Oh nul-la! se-
 C. les-son. Ah! What's the mat-ter? I've sprain'd my in-step. 'Tis no-thing! pray,

C. de-te a me vi-cin, bel-la fan-ciul-la. Se non vi spia-ce, un po-co di le-zio-ne, di
 madam, take a seat, here's one be-side me. If you al-low me, we'll now be-gin the les-son; as

C. Rosina.
 R. don Ba-si-li-o in ve-ce, vi da-rò. Oh, con mio gran pia-ce-re la pren-de-
 Don Ba-si-li-o's un-well, he sent me. Oh, I shall be de-light-ed; let me be-

Count. Rosina.

R. C. rò. Che vo - le - te can - tar? Io can - to, se le ag - gra - da, il Ron - dò dell' "I - nu - til Pre - cau - gin. And what song shall it be? If you have no ob - jec - tion, I will sing something from the "Vain Pre -

Bartolo. Rosina.

R. B. zione., Eh sem - pre, sem - pre in boc - ca "Lì - nu - til Pre - cau - zio - ne!," Io vel'ho det - to: è il caution." That's what she's always saying; what is this "Vain Pre-caution?" Have I not told you, an

Bartolo.

R. B. ti - to - lo del - l'ò - pe - ra no - vel - la. Or be - ne, in - te - si: an - dia - mo. o - pe - ra that's ev - ry - where per - form'd now. Well, well, then, I hear you, be - gin now.

Rosina. Count. (the Count seats himself at the pianoforte; Bartolo takes a seat and listens)

R. C. Ec - co - lo qua. Da bra - va! in - co - min - cia - mo. Here is the air. Al - low me, let us be - gin then.

No 13. "Contro un cor che accende amore.,,
Aria.

Maestoso.

Piano.



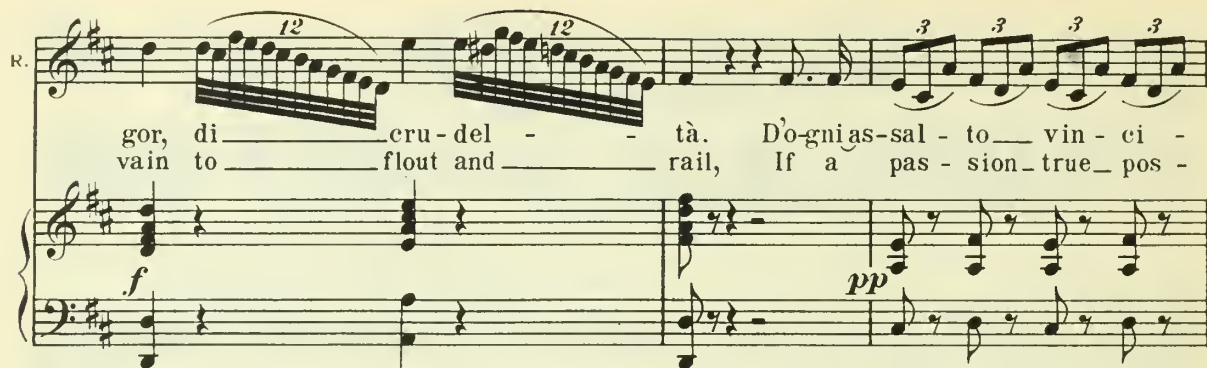
Rosina. (sings to the Count's accompaniment)

R. *Con-trou un*
When a

R. *cor che ac - cen - de a - mo - re di - ve - ra - ce in - vit - to ar -*
heart with love is glowing, Love that's last - ing, de - vo - tion o'er -

R. *do - re, s'ar - main -*
flow - ing, 'Tis in

R. *van po - ter ti - - - ran - - - no di ri -*
vain you would op - - - press it, 'Tis in

R. 

gor, di cru-del - tà. D'o-gnias-sal - to vin - ci -
vain to flout and rail, If a pas - sion - true pos -

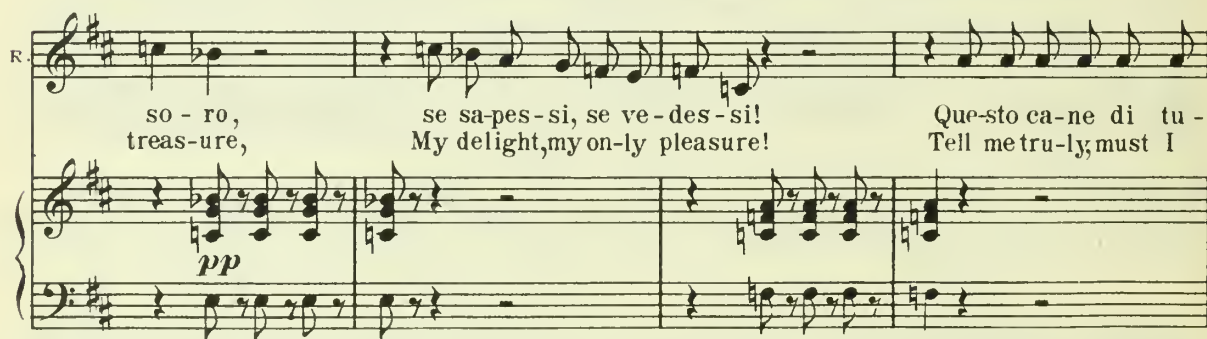
f *pp*

Vivace.

R. 

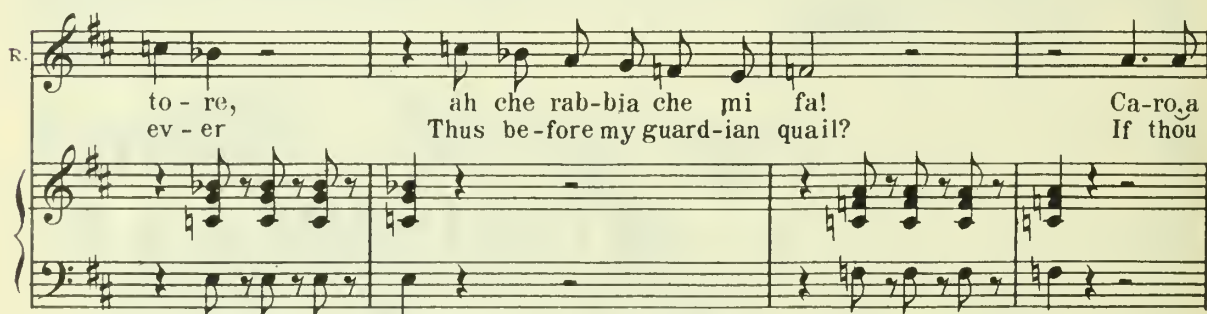
to - re sem - pre a - mo - re tri - on - fe - rà. Ah, Lin-do-ro, mio te -
sess it, Love will ev - er o'er all pre - vail. Ah, Lin-do-ro, ah, my

f

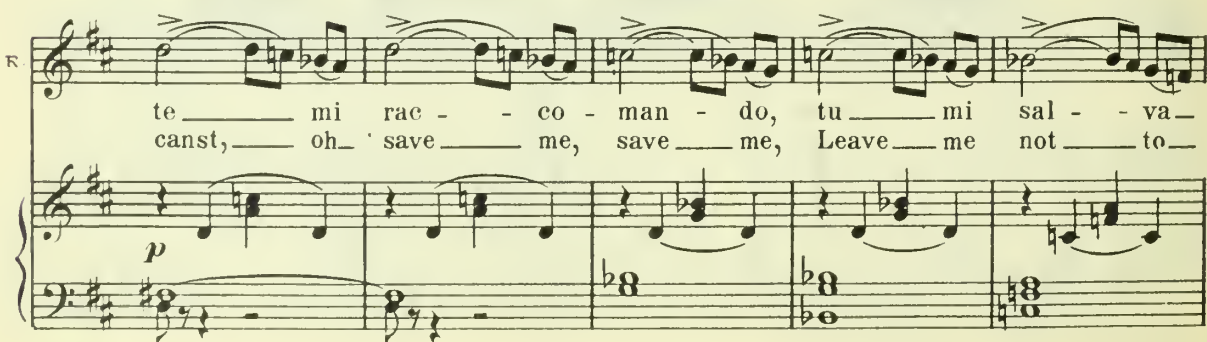
R. 

so - ro, se sa-pes-si, se ve-des-si! Que-sto ca-ne di tu -
treas-ure, My delight, my on-ly pleasure! Tell me tru-ly, must I

pp

R. 

to - re, ah che rab-bia che mi fa! Ca-ro, a
ev - er Thus be-fore my guard-ian quail? If thou

R. 

te mi rac - co - man - do, tu mi sal - va -
canst, oh - save me, save me, Leave me not to -

p

R.
per — pie - tà, sì, sì, sì, sì. Ca - ro, a te — mi -
mourn — and wail, no, no, no, no. If thou canst, — oh —

R.
rac - - co - man - do, tu — mi sal - va — per — pie -
save — me, save — me, Leave — me not — to — mourn and —

Count.
R.
C.
tà. Non te-mer, ti ras-si - cu - ra, non te-mer, ti ras-si -
wail. Dear-est, fear not, I'll re-lease thee, dear-est, fear not, I'll re -

C.
cu - ra, sor - te a - mi - - ca a noi sa -
lease thee, Soon the ty - - rant I will as -

Rosina.
R.
C.
Dun - que spe - ro? E il mio cor?
I may hope then? And thy love?
rà. A me t'af - fi - da. Giu - bi - le -
sail. In me con - fid - ing. Will nev - er

C.
 rà, giu - bi - le - rà.
 fail, will nev - er fail.
cresc. *f*

Moderato.

Rosina.

R.
 Ca - ra im - ma - gi - ne ri - den - te, dol - ce i -
 Yes, my heart, in thee con - fid - ing, Now with

R.
 de-a d'un lie - to a - mor, tu m'ac - cen - di
 hope and joy is blest; Thee I trust

R.
 in pet - toj co - re, tu mi por - tia de - li - rar, tu mi
 with faith a - bid - ing, Ev - ry care is lull'd to rest, ev - 'ry

R.
 por - ti a de - li - rar. Ca-raim - ma - gi - ne ri - -
 care is lull'd to rest. Yes, my heart, in thee con -

R.
 den - te, dol - ce i - dea d'un lie - to a - mor, tu m'ac -
 fid - ing, Now with hope and joy is blest, Thee I -

R.
 cen - di in pet - to il cor, tu mi por - ti a de - li -
 trust with faith a bid - ing, All care is lull'd to -

R.
 rar. rest. -
 Count.
 Non te - mer,
 Fear no more,
p *cresc.*

C.
 ti ras - si - cu - ra, sor - tea -
 I will re - lease thee, Soon the
mf

Rosina.

C. R. mi - ca a noi sa - rà. Dun - que
ty - rant I will as - sail. I may

Count.

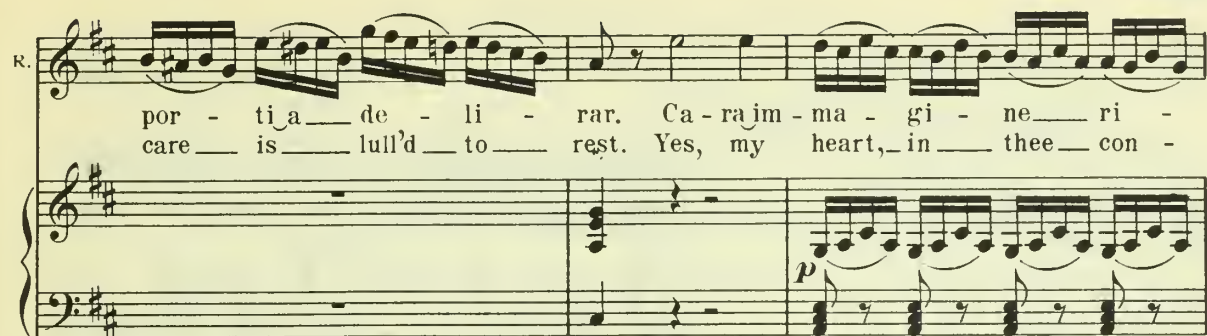
C. R. spe - ro? Il mio cor? Giu - bi - le -
hope then? And - thy love? Will nev - er

Rosina.

C. R. rà! Ca - rajm - ma - gi - ne - ri - den - te, dol - ce - j - de - a d'un lie - to - a -
fail! Yes, my heart, in thee con - fid - ing, Now with hope, with hope and joy is -

R. mor, tu m'ac - cen - di in pet - tojl -
blest, Thee I trust with faith a -

R. co - re, tu mi por - ti a de - li - rar, tu mi
bid - ing, Ev - 'ry care is lull'd to rest, ev - 'ry

R. 

por - ti a de - li - rar. Ca - ra im - ma - gi - ne ri -
care is lull'd to rest. Yes, my heart, in thee con -

R. 

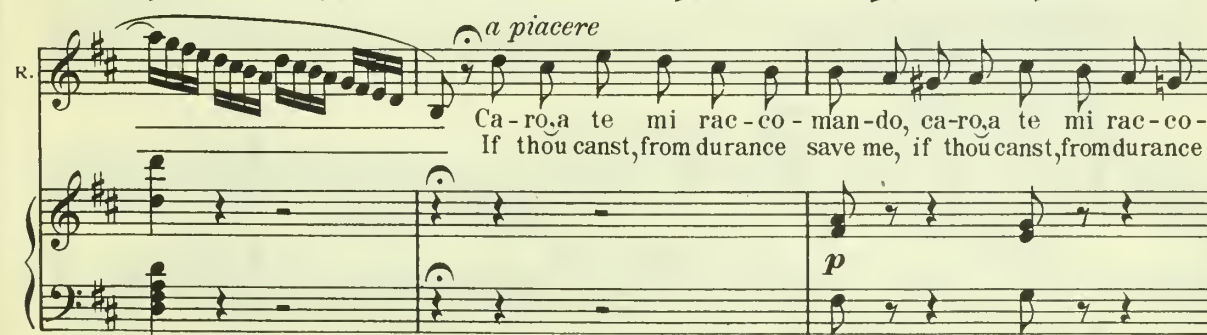
den - te, dol - ce i - dea d'un lie - to a - mor, tu m'ac -
fid - ing, Now with hope and joy is blest, Thee I

R. 

cen - di in pet - to il cor, tu mi por - ti a de - li -
trust with faith a bid - ing, And care is lull'd to

R. 

rar, mi por - ti a de - li - rar!
rest, Now care is lull'd to rest.

R. 

Ca - ro, a te mi rac - co - man - do, ca - ro, a te mi rac - co -
If thou canst, from durance save me, if thou canst, from durance

R. *man-do, tu mi sal-va per pie-tà, mi por-ti-a de-li-*
save me, Leave me not to mourn and wail! All care-is lull'd to

p *cresc.*

R. *rar. rest. Ca-ro, a te mi rae-co-*
rest. If thou canst, from du-rance

a piacere

R. *man-do, ca-ro, a te mi rae-co-man-do, tu mi sal-va per pie-tà, tu mi por-ti-a de-li-*
save me, if thou canst, from durancesaveme, Leavemenot to mourn and wail, Ev-'ry care is lull'd to

p *f* *a tempo*

R. *rar, tu mi por-ti-a de-li-rar, a de-li-rar, a de-li-*
rest, ev-'ry care is lull'd to rest, now ev-'ry care, now ev-'ry

ff

R. *rar, a de-li-rar!*
care-is lull'd to rest!

Nº 14. "Quando mi sei vicina.,,
Recitative and Arietta.

225

Count. Rosina. Bartolo.

Voice. C.
B.
Bel-la vo-ce! bra-vis-si-ma! Oh! mil-le gra-zie! Cer-to, bel-la
You have sung it en-chan-ting-ly! You're too in - dul-gent! Oh yes, it was

Piano. *p*

B. vo - ce! Ma quest'a-ria, co-spet-to! èas-sai noi-o - sa; la mu-si-ca a'mieitem-pi e-ra altra
well sung. But the song, to be can-did, I found it tire-some! ah! mu-sic was in my time an-oth-er

B. co - sa: Ah! quan-do, per e - sem-pio, can-ta-va Caf-fa - riel-lo quel-l'a-ria por-ten-
mat-ter; how well I yet re-mem-ber the air that Caf-fa - riel-lo then used to sing so

B. to-sa la ra la la la sen - ti - te, don A - lon-so: ec - co - la qua.
fine-ly! la ra la la la you know it, Don A - lon-so? I'll sing it now.

Allegro.

B. Quan - do mi sei vi -
Come where the wood will

Strings. *p*

B. *Recit.*

ci - - na, a - ma - bi - le Ro - si - - na_ L'a-ria di-cea Gian-
screen___us, My sweetest of Ro - si - - nas_ 'Tis in the text Se -

(Enter Figaro with a basin under his arm; he stands still behind Bartolo, and mimics him.)

B.

ni-na, ma io di-co Ro - si-na_ Quan - do mi sei vi - ci - na, a -
li - na, I've chang'd it to Ro - si-na_ Come where the wood will screen___us, My

p

B.

ma - bi - le Ro - si - - na, il cor mi bril - la in pet - to, mi bal - la in mi - nu - et - to.
sweetest of Ro - si - - nas, When thou my way art glanc-ing, It sets my heart a-danc-ing.

p cresc.

Recitative.

227

Bartolo. (perceiving Figaro.)

Figaro.

B. F. Bra - vo, si - gnor bar - bie - re, ma bra - vo! Eh nien - te af - fat - to: scu - si, son de - bo -
Nice man - ners for a bar - ber! go on, sir! Oh pray ex - cuse me, real - ly, I did not

Bartolo.

Figaro.

F. B. lez - ze. Eb - ben, gui - do - ne, che vie - ni a fa - re? Oh bel - la! ven - go a
mean it. You rogue, come tell me, what do you come for? I come for? why what

Bartolo.

Figaro.


F. B. far - vi la bar - ba: og - gi vi toc - ca. Og - gi non vo - glio. Og - gi non vuol? Do -
else but to shave you? this is your day, sir. This day I can - not. This day you can't? I'm

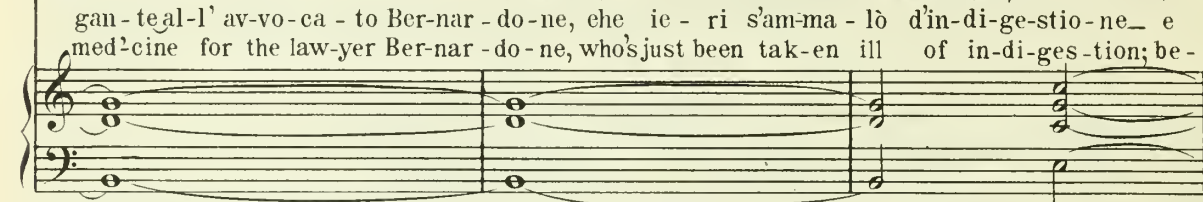
Bartolo. (puts his basin on a table, and takes a memorandum - book
Figaro. out of his pocket.)

F. B. ma - ni non po - trò i - o. Per - chè? Perchè ho da fa - re, a tut - ti gli Uf - fi - zia - li del
sor - ry, to - mor - row I can't. Why not? Because to - mor - row I must at - tend the reg'tment, their

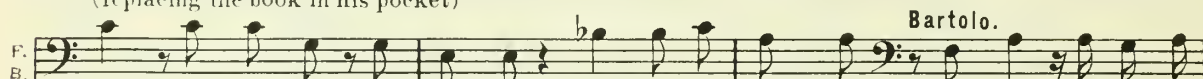
F. nu - vo reg - gi - men - to, bar - ba e te - sta, al - la mar - che - sa Andro - ni - ca il bion - do par - ruc -
beards will all want dressing, be - sides their shav - ing; then there is the old Marchioness who just has sent her

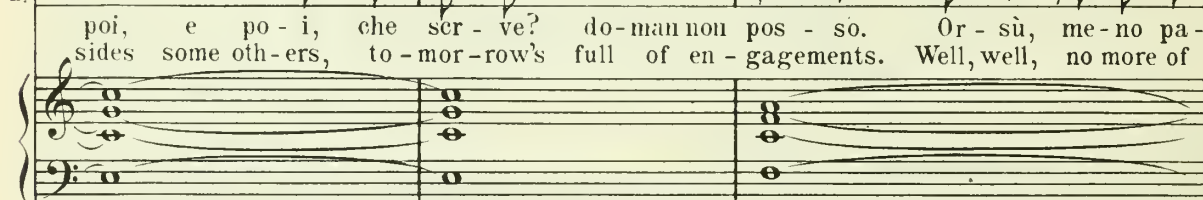
F. chin coi ma - ro - nè; al con - ti - no Bom - bè il ciuf - fo a cam - pa - ni - le; pur -
wig for me to dress; then the young Count Bom - bè has sent to have his hair curl'd; then

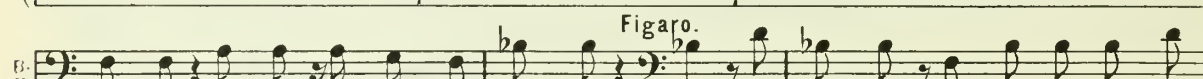
F.  gan - teal - l' av - vo - ca - to Ber - nar - do - ne, che ie - ri s' am - ma - lò d' in - di - ges - tio - ne. e
med¹cine for the law - yer Ber - nar - do - ne, who's just been tak - en ill of in - di - ges - tion; be -

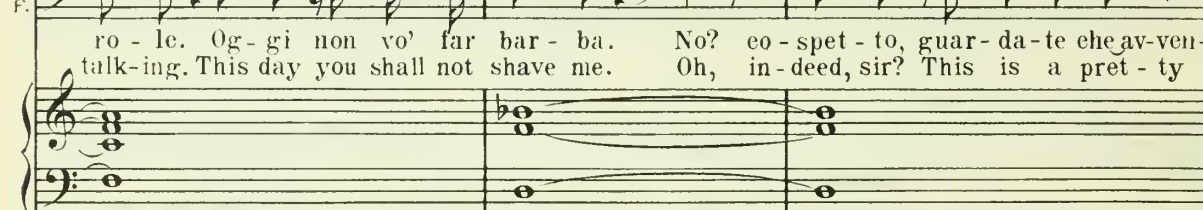


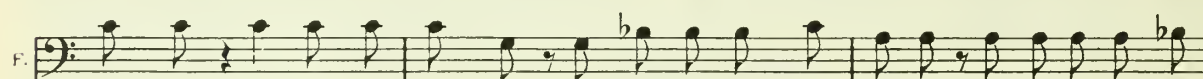
(replacing the book in his pocket)

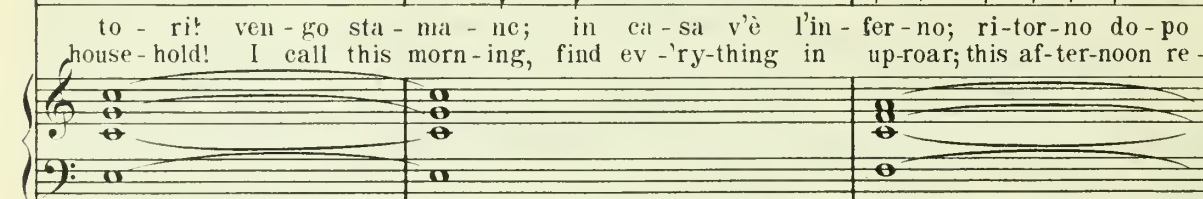
F.  poi e po - i, che ser - ve? do - man non pos - so. Or - sù, me - no pa -
sides some oth - ers, to - mor - row's full of en - gagements. Well, well, no more of

Bartolo. 


F.  ro - le. Og - gi non vo' far bar - ba. No? eo - spet - to, guar - da - te che av - ven -
talk - ing. This day you shall not shave me. Oh, in - deed, sir? This is a pret - ty

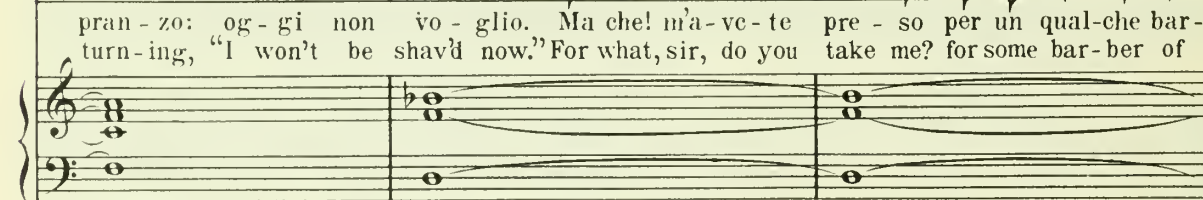
Figaro. 

F.  to - ri! ven - go sta - ma - ne; in ca - sa v'è l' in - fer - no; ri - tor - no do - po
house - hold! I call this morn - ing, find ev - 'ry - thing in up - roar; this af - ter - noon re -




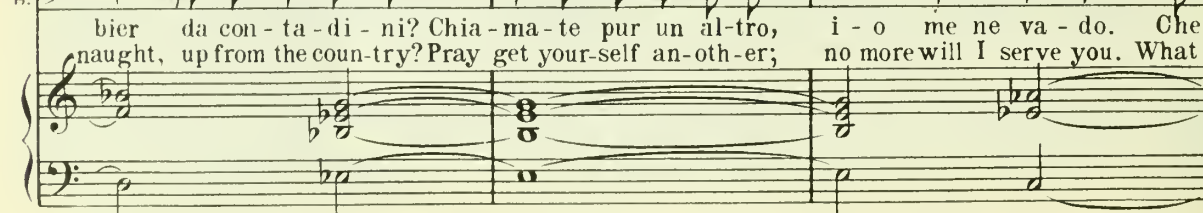
(imitating Bartolo)

F.  pran - zo: og - gi non vo - gliò. Ma che! m' a - ve - te pre - so per un qual - che bar -
turn - ing, "I won't be shav'd now." For what, sir, do you take me? for some bar - ber of



(taking up his basin as though about to go)

F.  bier da con - ta - di - ni? Chia - ma - te pur un al - tro, i - o me ne va - do. Che
naught, up from the coun - try? Pray get your - self an - oth - er; no more will I serve you. What

Bartolo. 

B. ser-ve? a mo-do su-o. Ve-di che fan-ta-si-a! vajn ca-me-ra a pi-gliar la bian-che-
nonsense! he'll have his own way. Was ev-er man so wil-ful? There, go and fetch from my room the soap and

(takes from his belt a bunch of keys, first gives them to Figaro,
then takes them back again, and goes out doubtfully)

Figaro.

B. F. ri - a. No, va-do io stes-so. (Ah, se mi da-vajn ma-no il maz-zo del-le
tow-el. No, I my-self will. (Oh, if he'd on-ly give me that bunch of keys a

(to Rosina)

F. chia-vi, e-ro a ca-val-lo.) Di-te: non è fra quel-le la chia-ve che a-pre
mo-ment, all would be right then.) Tell me, if on that bunch he is hold-ing, there's the

Rosina.

Bartolo. (returning)

F. R. B. quel-la ge-lo-si-a? Sì, cer-to, è la più nuo-va. (Ah son pur
key of the ve-ran-dah? Yes, sure-ly, it is the small-est. (I fear 'tis

B. buo-no a la-sciar qua quel dia-vol di bar-bie-re!) A-ni-mo, va tu stes-so! Pas-
dan-g'rours leav-ing her with this ras-cal of a bar-ber!) Fi-ga-ro, you go for me; the

(giving the keys to Figaro)

B. sa-to il cor-ri-dor, so-pra l'ar-ma-dio, il tut-to tro-ve-ra-i. Ba-da,
last room on the right, just by the win-dow, you'll find all that is want-ing. Go now,

Figaro.

B. F.
non toc-car nul-la. Eh? non son mat-to. (Al-le-gri!) Va-do e
mind you touch no-thing. Oh! I'm no block-head! (How luck-y!) I'm back di-

(goes in)

Bartolo. (to the Count)

B. F.
tor-no. (Il col-po è fat-to.) E quel bric-con che al
rect-ly. (Our tri-umph is cer-tain.) That is the scamp who

Count.

B. C.
con-te ha por-ta-to il bi-gliet-to di Ro-si-na. Mi sem-bra un im-bro-gli-on di pri-ma
car-ried to the Count the let-ter of Ro-si-na. He seems to be a con-sum-mate in-

(a great crash is heard as of crockery breaking)

Bartolo.

C. B.
sfe-ra. Eh! a me non me la fic-ca Ah di-sgra-zia-to me!
tri-guer. Ah! but me there's no de-lu-ding- Gra-cious! what is that noise!

(exit Bartolo)

Count.

R. B. C.
Rosina. Bartolo.
Ah che ru-mo-re! Oh che bric-con! me lo di-ce-vail co-re. Quel Fi-ga-ro è un grand'
There's something broken! Rascal and cheat! A fool was I to send him! That Fi-ga-ro's a

(to Rosina)

C.
uo-mo. Or che si-am so-li, di-te-mi, o ca-ra, il vo-stro al mio de-
ge-nius. Now is the mo-ment! tell me then, my dear-est, oh wilt thou en-trust thy

Rosina. (ardently)

C.
R.
sti - no d'u - nir sie - te con - ten - ta? Fran - chez - za! Ah! mio Lin - do - ro,
fu - ture to thy de - vot - ed lov - er? say frank - ly! Yes, my Lin - do - ro,

(reenter Bartolo and Figaro.) **Count.** **Bartolo.**

R.
C.
B.
al - tro io non bra - mo. Eb - ben? Tut - to m'ha rot - to, sei piat - ti, ot - to bic -
with thee, with thee on - ly. Thou wilt? Ah me! all's bro - ken, my dish - es, my thir - teen

Figaro. (secretly showing the key of the bal -

B.
F.
chie - ri, u - na ter - ri - na. Ve - de - te che gran co - sa! ad u - na chia - ve se ionon m'attac -
tumblers, down to my punchbowl. They sav'd a grea - ter mischief, their breaking wam'd me, for if I had not

cony to the Count, which he has taken off the bunch)

F.
ca - va per for - tu - na, per quel ma - le - det - tis - si - mo cor - ri - dor co - sì o - scu - ro, spez -
for - tu - nate - ly smash'd them, I cer - tain - ly had run against yonder wall in the darkness and,

F.
za - to mi sa - re - i la te - stal mu - ro. Tie - ne o - gni stan - za al bu - io, e po - i, e
may - be, dash'd my brains out, just to o - blige you. What with the fast clos'd shutters, and al - so, and

Bartolo. **Figaro.** (to the Count and Rosina) **Bartolo.** (settles himself in a seat to be shaved).

F.
B.
po - i Oh non più. Dun - que an - diam. (Giu - di - zio.) A no - i.
al - so Say no more. I'll be - gin. (He's watching.) Be - gin, then.

(enter Don Basilio.)

Nº 15: Don Basilio! Cosa veggo!., Quintet.

Andante.

Rosina. (Don Ba-si-liò!)
(Don Ba-si-liò!)

Count. (Co-sa veg-go!)
(Oh a-mazement!)

Figaro. (Qua-le in-top-po!)
(Oh con-fu-sion!)

Bartolo. Andante. Co-me
Why it's

Piano. *ff tutti* *ff*

Basilio.
B. Bas. qua? Ser - vi - tor, ser - vi - tor di tut - ti quan - ti.
you? My good sirs, my goodsirs, your most o - be - dient. *Vln. & Fag.*

Vln. & Viola *pp* *p*

Bartolo. Rosina.
B. R. (Che vuol dir tal no - vi - tà?) (Di noi che mai sa -
(Now we shall hear some-thing new.) (What-ev-er shall I

Cl.

R. rà?)
do?)
Count. (Qui fran-chezza ci vor-rà.) Figaro.
(Boldness now must help me through.)

F. (Qui fran-chez-za ci vor - rà.) Bartolo.
(Boldness now must help us through.)

B. Don Ba-si-liò, co - me
Don Ba-si-liò, pray how
strings.

Figaro. (interrupting Basilio).

F. Or che s'a-spet-ta? que-sta bar-ba be - ne-det-ta la fac-cia-mo sì o
Oh what a fig-ure! and that blessed beard grows bigger, shall I shave you, yes or

B. sta-te?
are you? **Basilio. (astonished).**

Bas. Co-me sto?
How am I?

p *cresc.*

F. no? que-sta bar-ba la fac-cia-mo, la fac-cia-mo sì o no?
no? shall I shave you, shall I shave you, shall I shave you, yes or no?

B. **Bartolo. (to Figaro).**

Cl. & Fag. *Wind.* O - ra ven-go, o - ra
I am com-ing, yes, di-

f *p*

(to Basilio)

B. ven-go.
rect-ly.

E, Well, il and Cu - the

Count. (to Basilio, interrupting him)

C. lo gli ho narra - to che già tut-to è com-bi -
Yes, I have told him all is set - tled for the

B. **Basilio. (astonished).**

Bas. ria - le?
law- yer?

Il Cu - ria - le?
How, what law- yer?

(to Bartolo) **Bartolo.** **Basilio.**

C. *na - to. Non è ver? Sì, sì, tut-to io sò, tut-to io. Ma Don Barto-lo, spie-*
 B. *morn-ing. Did I not? Yes, you told me all, yes 'tis true. Doctor Bar-to-lo, ex -*
 Bas.

Vln. & Wind.
p

Count. (to Bartolo) **(to Basilio)**

C. *Ehi, Dot-to-re, u-na pa-ro-la, chi, Dot-to-re, u-na pa-ro-la. Don Ba-si-lio, son da*
 B. *Doctor, just one word in private, I've a word for you in private. Don Ba-si-lio, on-ly*
 Bas.

ga - te - vi -
plain yourself -

p cresc.

(to Bartolo.) **(to Bas.)**

C. *vo - i. A - scol - ta-te un po - co qua, son da vo - i, son da vo - i, a - scol - ta-te un po - co*
 B. *wait a mo-ment, I'll at-tend to you, wait a moment, but a moment, and I will at-tend to*
 Bas.

mf ff

(aside to Bartolo)

C. *qua.* *(Fa-te un po' ch'ei va-da vi - a, ch'ei ci sco-pra hogran ti -*
 B. *you.* *(Get him off at an - y haz-ard, or he's sure your plans to*
 Bas.

p

Rosina.

Count. (aside to Bartolo)

R.
C. (I omi sento il cor tre-mar.) (Del-la let-te-ra, si-
(Ah, our danger now is great.) (You re-mem-ber sir, I

C.
F. mo-re.) (Non vi sta-te a di-stur-bar.)
hin-der.) (Come, the storm will soon a-bate)

Figaro.

C. gno-re, ei l'affare an-cor non sa.)
told you, of the let-ter he knows naught)

Basilio.

Bas. (Ah qui cer-to v'è un pastio-cio, non s'ar-riva a indo-vi-
(More and more this gets en-tangled, But, by Jove! I'll not be

C. (Chèi ci sco-pra ho gran ti-mo-re: ei l'af-fa-re an-cor non sa, l'af-
You re-mem-ber what I told you, of the let-ter he knows naught, no,

B.
B. nar.)
caught.)

Bartolo.

Di-te be-nemio si-
Ve-ry well, sir, I re-

C. far non sa, l'af-far non
of the let-ter he knows

B. gno-re, or lo man-do via di qua, di-te be-nemio si-gno-re, or lo man-do via di
member, Why should that be worth a thought, ve-ry well, sir, I re-mem-ber, why should that be worth a

(to Basilio)

C. sa, I af - - far non sa.) Col - la
naught, no, he knows naught.) With a

B. qua, or lo man - do via di qua.)
thought, why should that be worth a thought?)

f

C. feb-bre, col - la feb-bre, Don Ba - si - lio, chi v'in -
fe - ver, with a fe - ver, Don Ba - si - lio, What in -

p

C. se-gna col - la feb-bre a passeg-gia-re? E che vi pa-re? Sie-te gial -
duced you, what induced you out to venture? A man of prudence, I such rash -

Basilio, (astonished)

B. Col - la feb-bre?
With a fe-ver?

Vln. & Viola
mf

Basilio. (astonished)

C. lo co-me un mor - - to. So - no gial - - lo co-me un mor - -
ness great-ly cen - - sure. You such rash - - ness great-ly cen - -

p

Figaro (feeling Basilio's pulse)

Bas.
F.

to? Ba - ga - tel - la! co - spet - ton! che tre - ma -
sure? Burn - ing fe - ver! roll - ing eyes! a wild de -

Fl. Cl. & Fag.

pp cresc. a poco a poco

F.

rel - la! ba - ga - tel - la! ba - ga - tel - la! tre - ma - rel - la! tre - ma -
mea - nor! burn - ing fe - ver! fly - ing pul - ses! burn - ing fe - ver! wild de -

cresc.

F.
Bas.

rel - la! que - sta è feb - bre scar - lat - ti - na! Scar - lat - ti - na!
mea - nor! It's a case of scar - la - ti - na! Scar - la - ti - na!

f p

Count. (giving Basilio a purse unperceived)

C.

Via pren - de - te me - di - ci - na,
You re - quire a pow'r - ful ton - ic,

C.

via pren - de - te me - di - ci - na, non vi sta - tea ro - vi - nar.
you re - quire a pow'r - ful tonic, You've a dread - ful ill - ness got.

F.

Figaro.

Presto presto and a tea let - to!
Go to bed till you are bet - ter.

Rosina.

R. Di-ce be-ne-an-da-tea let-to.
Yes, in bed you will be bet-ter.

C. Voi pa-u-ra in ver mi fa-te.
By your looks I am quite frighten'd.

F.

B. Bartolo.
Presto an-da-te a ri-po-
Go to bed, sir, as you

R. Pre-sto an-da-te a ri-po-sar!
Go to bed, sir, as you ought!

C. Pre-sto an-da-te a ri-po-sar!
Go to bed, sir, as you ought!

F. Figaro.
Pre-sto an-da-te a ri-po-sar!
Go to bed, sir, as you ought!

B. Basilio. (astonished)
sar, pre-sto an-da-te a ri-po-sar! (U-na bor-sa! an-da-tea
ought, go to bed, sir, as you ought! (What's this money? and what's this

R. Figaro.
Pre-sto a let-to, pre-sto a
Go to bed till you are

B. let-to!
fe-ver? ma che tut-ti, ma che tut-ti sian d'ac-cor-do!)
and how is it that they all join in the sto-ry?)

F.

B.

Rosina.

R. Pre-sto a let - to, pre-sto a let - to, pre-sto a let - to, pre-sto a let -
Go to bed till you are bet - ter, go to bed till you are bet -

C. Count. Pre-sto a let - to, pre-sto a let -
Go to bed till you are bet -

F. let - to, pre-sto a let - to, pre-sto a let - to, pre-sto a let -
bet - ter, go to bed till you are bet - ter, go to bed till you are bet -

B. Bartolo. Pre-sto a let - to, pre-sto a let -
Go to bed till you are bet -

Bas. Basilio. Eh non son
I am not

C. -

F. -

Bas. sor - do, non mi fac - cio, non mi fac - cio più pre - gar.
deaf, good sirs, no more, good sirs, no more I'll be sought.

Che co - lor! -
Poor Ba - si -

p *mf* *f* *p*

C. Count. Che brut - ta ce - ra! Oh brut - ta as - sa - i!
What a com - plex - ion! Yes, he looks fright - ful!

F. - Oh brut - ta as - sa - i!
- Yes, he looks fright - ful!

B. - Oh brut - ta as - sa - i!
- Yes, he looks fright - ful!

Bas. Brut - ta ce - ra? Dun - que
My complex - ion? Well I

mf *f* *p*

Rosina. *Moderato.*

R. Va - do, va - do!
Go, then, go, then!

C. Va - do, va - do! Buo - na se - ra, mio si -
Go, then, go, then! Fare you well, sir, pleasant

F. Va - do, va - do!
Go, then, go, then!

B. Va - do, va - do!
Go, then, go, then!

Bas. va - do. va - do!
leave you. Fare-well!

f *Moderato.* *p*
strings pizz.

Rosina.

R. Buo - na se - ra, buo - na se - ra!
Fare you well, sir, plea - sant slum - ber!

C. gno - re, buo - na se - ra, mio, si - gno - re, pre - sto an -
slum - ber, Fare you well, sir, pleasant slumber, Heaven

f *arco.*

Rosina.

R. Buo - na se - ra, mio si - gno - re,
Fare you well, sir, pleasant slum - ber,

C. da - te via di qua. Buo - na
grant you soon may mend. Fare you

p *cl.*

R. *buo - na se - ra, mio si - gno - re, pre - sto an -*
fare you well, sir, plea - sant slum - ber, Hea - ven

C. *se - ra, buo - na se - ra.*
well, sir, plea - sant slum - ber.

f

R. *da - te via di qua.*
grant you soon may mend.

C. *Count.*
Buo - na se - ra, buo - na
Fare you well, sir, plea - sant

F. *Figaro.*
Buo - na se - ra, mio si - gno - re,
Fare you well now! pleasant slum - ber,

p

R. *se - ra.*
slum - ber.

C. *se - ra.*
slum - ber.

F. *Basilio.*
buo - na se - ra, mio si - gno - re, pre - sto an - da - te via di qua. Buo - na
fare you well now! pleasant slum - ber, Hea - ven grant you soon may mend. Fare you

p

Rosina.

R. Buo - na - se - ra, buo - na - se - ra!
Fare you well, sir, plea - sant slum - ber,

Count.

C. Buo - na - se - ra, buo - na - se - ra!
Fare you well, sir, plea - sant slum - ber,

Figaro.

F. Buo - na - se - ra, buo - na - se - ra!
Fare you well, sir, plea - sant slum - ber,

Bartolo.

B. Buo - na - se - ra, buo - na - se - ra!
Fare you well, sir, plea - sant slum - ber,

Bas. se - ra, ben di co - re, buo - na
well then! plea - sant slum - ber, Thanks I

mf

Rosina.

R. (Ma - le - det - to sec - ca -
(Will this meddler then for

Figaro.

F. (Ma - le - det - to sec - ca -
(Will this meddler then for

Bas. se - ra, ben di co - re, poi do - man si par - le - rà.
give you with out num - ber, Here no lon - ger I'll of - fend.

p

R. to - re, sec-ca-to - - re, ma-le-det-to sec-ca-to - re, sec-ca-to - -
e'er our plans en-cum - - ber? will this meddler thus for e'er our plans en-cum - -

C. Count. Buo - na se-ra, via di
Plea-sant slumber, now good

F. to - re, sec-ca-to - - re, ma-le-det-to sec-ca-to - re, sec-ca-to - -
e'er our plans en-cum - - ber? will this meddler thus for e'er our plans en-cum - -

B. Bartolo. Buo-na se-ra, buo-na
Plea-sant slumber, plea-sant

Bas. Basilio. Non gri-da-te, non gri-
Do not shout so, I'm not

re!) Buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-
ber!) Now good night and pleasant slumber, now good night and pleasant slumber, now good night and pleasant

qua, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-
night, Now good night and pleasant slumber, now good night and pleasant slumber, now good night and pleasant

re!) Buo - na Se - ra, mio si - gno - re, pa - ce
ber!) Now good night, and plea - sant slum - ber, Hea - ven

se-ra, buo - na se - ra, mio si - gno - re, pa - ce
slumber, Now good night, and plea - sant slum - ber, Rest and

da-te, buo - na se - ra, ben di co - re, poi do -
deaf yet, Well, good night, and plea - sant slum - ber, Less than

R.
gno-re, pa-ce, son-noe sa-ni-tà. (Ma-le-det-to sec-ca-to-re, sec-ca-to -
slumber, heaven grant you soon may mend. (Will this meddler thus for e'er our plans en-cum -

C.
gno-re, pa-ce, son-noe sa-ni-tà. Buo-na
slumber, heaven grant you soon may mend. Plea-sant

F.
son-noe sa-ni-tà. (Ma-le-det-to sec-ca-to-re, sec-ca-to -
grant you soon may mend. (Will this meddler thus for e'er our plans en-cum -

B.
son-noe sa-ni-tà. Buo-na
qui-et I com-mend. Pleas-ant

Bass.
man si par-le-rà. Non gri-
naught I com-pre-hend. Do not

R.
re, ma-le-det-to sec-ca-to-re, sec-ca-to - - rel) Buo-na se-ra, mio si-
ber? Will this meddler thus for e'er our plans en-cum - ber?) Now good night and pleasant

C.
se-ra, via di qua, buo-na se-ra, mio si-
slumber, now good night, now good night and pleasant

F.
re, ma-le-det-to sec-ca-to-re, sec-ca-to - - rel) Buo-na
ber? Will this meddler thus for e'er our plans en-cum - ber?) Now good

B.
se-ra, buo-na se-ra, buo-na
slumber, Plea-sant slum-ber, Now good

Bass.
da-te, non gri-da-te! buo-na
shout so, I'm not deaf yet! Well, good

cresc.

R. gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gnore, pa - ce, sonno e sa - ni -
slum - ber, now good night and pleasant slumber, now good night and pleasant slumber, peace and qui - et I com -

C. *cresc.*
gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gnore, pa - ce, sonno e sa - ni -
slum - ber, now good night and pleasant slumber, now good night and pleasant slumber, peace and qui - et I com -

F. *cresc.*
se - ra, mio si - gno - re, pa - ce, son - no e sa - ni -
night and pleas - ant slum - ber, Heav - en grant you soon may

B. *cresc.*
se - ra, mio si - gno - re, pa - ce, son - no e sa - ni -
night and pleas - ant slum - ber, rest and qui - et I com -

Bas. *cresc.*
se - ra, ben di co - re, poi do - man si par - le -
night and pleas - ant slum - ber, less than naught I com - pre -

cresc.

No Rit!

R. *f*
tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!
mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

C. *f*
tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!
mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

F. *f*
tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!
mend, rest and qui - et I commend, rest and qui - et I commend, rest and qui - et I commend.

B. *f*
tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!
mend, rest and qui - et I commend, rest and qui - et I commend, rest and qui - et I commend.

Bas. *f*
rà, do man poi si par - le - rà, non gri - da - te per pie - tà, non gri - da - te per pie - tà!
hend, less than naught I com - pre - hend, less than naught I com - pre - hend, less than naught I com - pre - hend.

ff

f

R. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

C. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

F. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

B. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

a piacere

Bass. Buo - na - se - ra, buo - na - se - ra! Non gri-da-te, ho inte-so
Fare you - well then, pleas - ant - slumber. Do not shout so, I'm not

R. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

C. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

F. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

B. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

Bass. (exit Basilio)
già, doman poi si par - le - rà, non gri-da - te per pie-tà, non gri-da - te per pie-tà!
deaf! less than naught I com-pre-hend, less than naught I com-pre-hend less than naught I com-pre-hend.

Recit. Figaro.

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F. Or-sù, signor Don Bar-to-lo.
At last, good Doctor Bar-to-lo.
B. Bartolo.
Sonqua, son
I come, I

col canto

Allegro.

(Bartolo seats himself; Figaro ties a napkin round his neck before shaving him, and stands so as to screen the lovers.)

qua! *vln.*
come!

p

strings

B. Stringi!
Tighter.

B. Count.
C. Bra-vis-si-mo!
Yes, that will do.

Ro-
Ro-

p

C. *si - na, Ro - si - na, deh a-scol - ta - te-mil!*
si - na, Ro - si - na, say, areyou lis - ten-ing?

R. *Rosina.*
V'a - scol-to, v'a - scol-to; ec - co - mi
I hear thee, I hear thee, Speak, I at-

(Both sit down and pretend to be studying the music.) Count. (aside to Rosina)

R. *qua.* *A*
 C. *tend.* *Up -*

Vln. I Viola & Cello,
Cor. basso & Fag. sustain.

C. *mez - za not - te in pun - to a prender - vi qui sia - mo:*
on the stroke of mid - night To fly with me pre - pare thee.

C. *Or che la chia - ve ab - bia - mo, non v'è da du - bi - tar, non*
A - way from here I'll bear thee, I have the lat - tice - key, I -

C. *vè da du - bi - tar, da du - bi - tar, da du - bi -*
have the lat - tice - key, the lat - tice - key, the lat - tice -

Wood.
p

Figaro. (trying to attract Bartolo's attention.)

C. *tar. Ah! Ah! Che co-sa è sta-to?*
 B. *key. Oh me! oh me! What is the matter?*

Figaro.
Un non sò
Oh my poor

Strings.
p a tempo

F. *che, un non sò che nel - l'oc-chio! Guar - da - te, non toc -*
eye! I've something neath my eye-lid! Look at it, do not

F. *ca - te, sof - fia - te, sof - fia - te per pie - tà.*
touch it, but blow it, with pain I scarce can see.

Wind
f

R. *Rosina.*
A mez - za not - te in
Up - on the stroke of

p

R.
 pun - to, a - ni-ma mia, t'a - spet-to. Io
 mid - night, Yes, dearest, I'll ex - pect thee, Thou'lt

pp

R.
 già l'i-stan-te af - fret - to che a te mi strin-ge - rà, — che a te mi
 guard me and pro - tect me, Thy love will set me free, — thy love will

R.
 strin - ge - rà, — mi — strin - ge - rà, — mi — strin - ge - rà.
 set — me free, — thy — love, — thy — love — will — set — me — free.

p

in 2 Count. *a piacere*
 C.
 O-ra av-vertir vi vo-glio, ca - ra, che il vo-stro fo-glio, per - chè non fos-se i -
 Now, dearest, let me tell thee, Chance did of late com - pel me Thy note to use in

col canto

p

(He gets up and has overheard the lovers)
 Bartolo.

C.
 nu-ti-le il mio tra-ve - sti - men-to — Il suo tra-ve - sti - men-to? Ah!
 stra-ta-gem, Else I had been dis - cov-er'd. Else you had been dis - cov-er'd? A -

B. ah! bra-vi, bra - vis-simi! Sor A - lon-so, bra-vo! bra-vi! Bric -
 ha! Well done you hy - pocrites! Don A - lon-so! bra-vo! bra-vil You

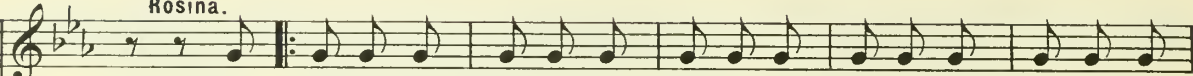
B. co - ni! bir - ban-ti! bir - ban-ti! bric -
 scoundrels! you robbers! you robbers! you

B. co - ni! bri - co-ni! Ah, voi tut - ti quanti, ah voi tut - ti
 scoundrels! you robbers! You've vow'd to a - buse me, to cheat and ill -

B. quan-ti a - ve - te giu - ra - to di far-mi cre - par. Su fuo - ri, fur -
 use me, To cheat and ill - use me, You will be my death, This league of de -

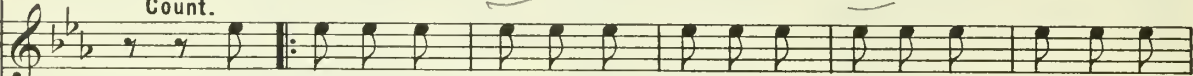
B. fan-ti, su fuo - ri, fur - fan-ti, su fuo - ri, fur - fan-ti, vi vo-glio ac-cop -
 ceivers, this league of de - ceivers, this band of de - ceiv-ers Will sure be my

Rosina.

R. 


La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-
 Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

Count.

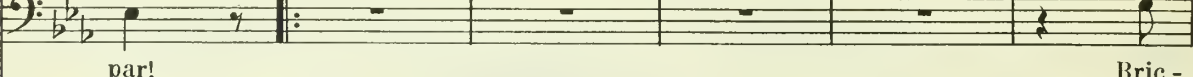
C. 

La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-
 Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

Figaro.

F. 

La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-
 Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

B. 

par! death! Bric-You



R. 

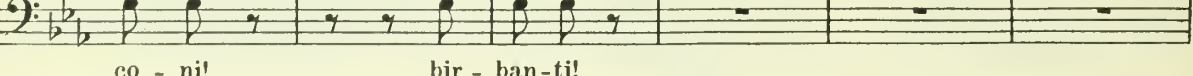
to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi
 cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

C. 

to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi
 cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

F. 

to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi
 cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

B. 

co-ni! bir-ban-ti!
 scoundrels! you ras-cals!



R. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.
qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

C. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.
qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

F. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.
qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

B. *bric - co - ni!*
you scoundrels, *bir - ban - ti!*
you ras - cals!

R. Ta - ce - te, ta -
Be qui - et, be

C. Ta - ce - te, ta -
Be qui - et, be

F. Ta - ce - te, ta -
Be qui - et, be

B. *Su fuo - ri, fur - fan - ti, vi voglio ac - cop - pa - re!*
You will be my death, you've all vow'd to ill - use me!

R. ce - te, non ser - ve gri - da - re.
qui - et, you've scold - ed e - nough now!

C. ce - te, non ser - ve gri - da - re.
qui - et, you've scold - ed e - nough now!

F. ce - te, non ser - ve gri - da - re.
qui - et, you've scold - ed e - nough now!

B. *A - ve - te giu - ra - to di far - mi ere -*
You will be my death, ch, ye band of de -

cresc. poco a poco

R. Ma zit - to, Dot - to - re, vi fa - te bur - lar, ta - ce - te, ta -
 Good Doc - tor, be qui - et, You're quite out of breath, Be qui - et, be

C. Ma zit - to, Dot - to - re, vi fa - te bur - lar, ta - ce - te, ta -
 Good Doc - tor, be qui - et, You're quite out of breath, Be qui - et, be

F. Ma zit - to, Dot - to - re, vi fa - te bur - lar, ta - ce - te, ta -
 Good Doc - tor, be qui - et, You're quite out of breath, Be qui - et, be

B. pa - re. Su fuo - ri, fur -
 ceiv - ers! You will be my

R. ce - te, non ser - ve gri - da - re, ta - ce - te, ta - ce - te, non ser - ve gri -
 qui - et, you're o - ver - ex - cit - ed, be qui - et, be qui - et, you're quite out of

C. ce - te, non ser - ve gri - da - re, ta - ce - te, ta - ce - te, non ser - ve gri -
 qui - et, you're o - ver - ex - cit - ed, be qui - et, be qui - et, you're quite out of

F. ce - te, non ser - ve gri - da - re, ta - ce - te, ta - ce - te, non ser - ve gri -
 qui - et, you're o - ver - ex - cit - ed, be qui - et, be qui - et, you're quite out of

B. fan - ti, su fno - ri, fur - fan - ti, vi vo - ghio, vi vo - ghio, vi voglio accop -
 death, you have vow'd to ill - use me, you will be, I know it, you will be my

R. dar. L'a mi - co de - li - ra, l'a mi - co de - li - ra, (In - te - si già
 breath. With rage and vex - a - tion He's quite lost his sens - es, (Poor wretch, he's be -

C. dar. L'a mi - co de - li - ra, l'a mi - co de - li - ra, (In - te - si già
 breath. With rage and vex - a - tion He's quite lost his sens - es, (Poor wretch, he's be -

F. dar. L'a mi - co de - li - ra, l'a mi - co de - li - ra, (In - te - si già
 breath. With rage and vex - a - tion He's quite lost his sens - es, (Poor wretch, he's be -

B. par. Di rab - bia, di sde - gno, di rab - bia, di sde - gno, di rab - bia, di
 death. With rage and vex - a - tion I've quite lost my sens - es, in - sult - ed and

R
C
F
B

sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, l'a - mi-co de -
nighted, poor wretch, he's be - nighted, With rage and vex - a - tion he's quite lost his

sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, l'a - mi-co de -
nighted, poor wretch, he's be - nighted, With rage and vex - a - tion he's quite lost his

sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, l'a - mi-co de -
nighted, poor wretch, he's be - nighted, With rage and vex - a - tion he's quite lost his

sde-gno mi sen - to ere - pa-re. Di rab-bia, di sde-gno, di rab-bia, di
sight-ed I feel quite be - night-ed, With rage and vex - a - tion I've quite lost my

li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in-
sens-es, (poor wretch, he's be - nighted, poor wretch, he's be - nighted, we all are u - nit-ed, we

li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in-
sens-es, (poor wretch, he's be - nighted, poor wretch, he's be - night-ed, we all are u - nit-ed, we

li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in-
sens-es, in - sult-ed and slighted, in - sult - ed and slighted, I feel quite be - nighted, I

te - si già sia-mo, non vo' re-pli - ca-re, non vo' re-pli - (ear!) La
all are u - nit-ed, poor wretch, he's be - night-ed, nor knows what he saith.) Good

te - si già sia-mo, non vo' re-pli - ca-re, non vo' re-pli - (ear!) La
all are u - nit-ed, poor wretch, he's be - night-ed, nor knows what he saith.) Good

te - si già sia-mo, non vo' re-pli - ca-re, non vo' re-pli - (ear!) La
all are u - nit-ed, poor wretch, he's be - night-ed, nor knows what he saith.) Good

rab-bia, di sde-gno, di rab-bia, di sde-gno mi sen - to ere - par! death!
feel quite be - night-ed, I feel quite be - night-ed, they will be my death!

cresc.
cresc.
cresc.
cresc.
cresc.

2

R. car!) Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non
saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

C. car!) Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non
saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

F. car!) Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non
saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

B. par! Brie - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, vi
death. You band of de - ceivers, you scoundrels, you rascals, you band of de - ceivers, you

2

R. *p* ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

C. *p* ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

F. *p* ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

B. *p* ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

voglio accop - par, vi voglio accop - pa - re, vi voglio accop - pa -
will be my death, I feel quite be - night - ed, I feel quite be - night -

cresc.

R. - rel! (In - te - si già sia - mo, in -
- ed! (We all are u - nit - ed, Poor

C. - rel! (In - te - si già sia - mo, in -
- ed! (We all are u - nit - ed, Poor

F. - rel! (In - te - si già sia - mo, in -
- ed! (We all are u - nit - ed, Poor

B. - re, brie - co - ni, bir - ban - ti, ah voi, tut - ti quan - ti a - ve - te giu
- ed! You band of de - ceivers, you scoundrels, you ras - cals, You've vow'd to ill -

cresc.

R. *te wretch, - si he's già sia - mo, non ve a re - pli -*
 C. *te wretch, - si he's già sia - mo, non ve a re - pli -*
 F. *te wretch, - si he's già sia - mo, in - te - si già sia - mo, non ve a re - pli -*
 B. *ra - to di far - mi ere - pa - re! Su fuo - ri fur - fan - ti, vi vo - gli - o accop -*
buse me, You've vow'd to ill - use me, You band of de - ceiv - ers, you will be my

ff

Più mosso.

R. *car, a re - pli - car, a re - pli - car.) Non ser - vegri - dar, non*
saith, no, no, he knows not what he saith! You're quite out of breath, you're
 C. *car, a re - pli - car, a re - pli - car.) Non ser - vegri - dar, non*
saith, no, no, he knows not what he saith! You're quite out of breath, you're
 F. *car, a re - pli - car, a re - pli - car.) Non ser - vegri - dar, non*
saith, no, no, he knows not what he saith! You're quite out of breath, you're
 B. *par, si, ac - cop - par, si, ac - cop - par, vi vo - gli - o accop - par, vi*
death, yes, yes, you will, you'll be my death, you will be my death, you

Più mosso. ff sempre

R. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!
 C. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!
 F. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!
 B. *vo - gli - o accop - par, vi vo - gli - o accop - par!*
will be my death, you will be my death!

(exeunt all except Bartolo.)

ff

"Ah! disgraziato me!,"
Recitative.

Bartolo.

Voice. *u.* Ah! di-sgra-zia-to me! ma co-me? ed i-o non mi accor-si di
Oh, poor distracted me! the vil-lain! how could he so complete-ly de-

Piano.

(Ambrosius and

B. nul-la! Ah! Don Ba-si-lia sa cer-to qual-che co-sa. E-hi! chi è di là? chi è di là?
ceive me? Ah! that Ba-si-lia conniv'd with them to fool me. Ho-la! who's with-in? who's within?

Bertha appear.)

B. Sen-ti, Ambrogio: cor-ri da Don Ba-si-lia qui rim-pet-to, di-gli ch'io qua l'a -
Lis-ten, Ambrosius, this ve-ry moment go to Don Ba-si-lia, tell him I want to

B. spetto, che venga immanti-nen-te, che ho gran co-se da dir-gli, e ch'io non va-do, per-
see him on matters of im-portance, where de-lay would be fa-tal; I cannot go, say to

(exit Amb.) (to Bertha.)

B. chè, perchè, perchè ho di gran ra-gio-ni. Va su-bi-to. Di-guar-dia tu
him, because, because there are weighty reasons. Go in-stant-ly. You down-stairs will

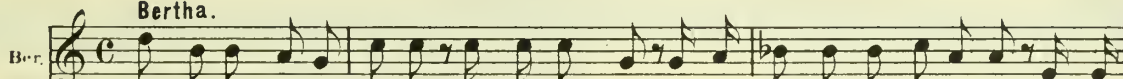
(Exit.)

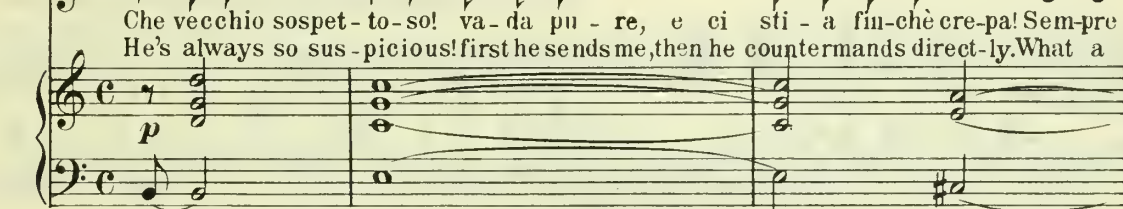
B. pian-ta-ti al-la por-ta, e po-i-no, no (Non me ne fi-do) lo stesso ci sta-rò.
watch that no one en-ters you'll call me no, no (I cannot trust her) I'd bet-ter go my-self.


Nº 16. "Il vecchiotto cerca moglie.,
Recit and Aria.

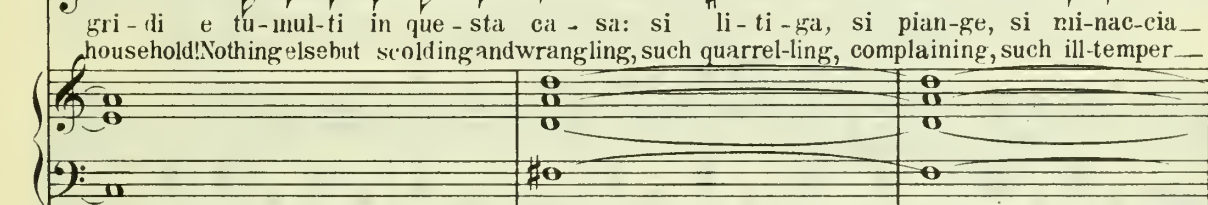
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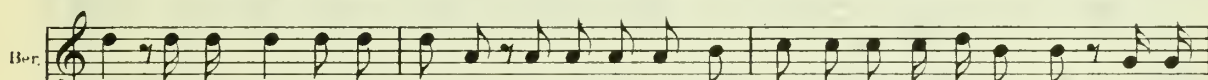
Bertha.

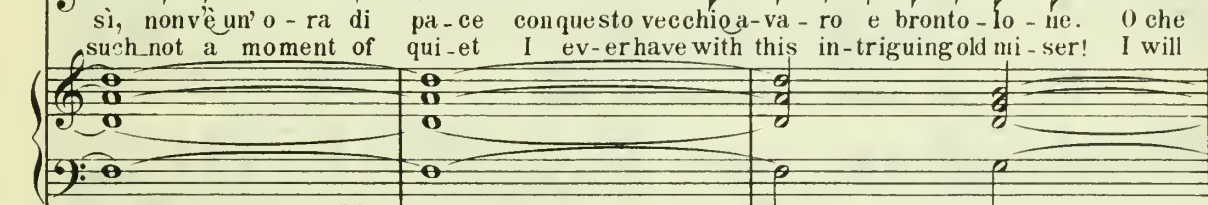
Ber. 
Che vecchio sospet-to-so! va-da pu-re, e ci sti-a fin-chè cre-pa! Sem-pre
He's always so sus-picious! first he sends me, then he countermands direct-ly. What a




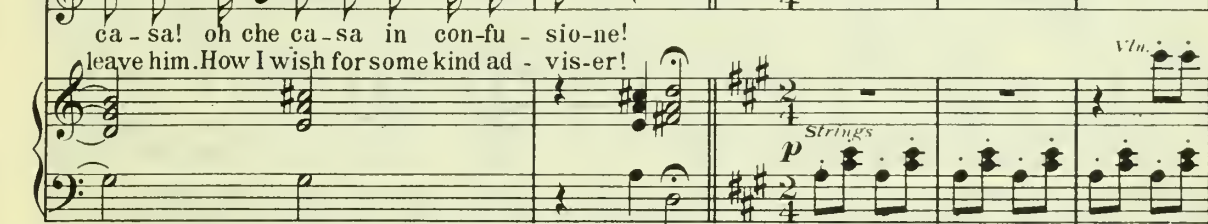
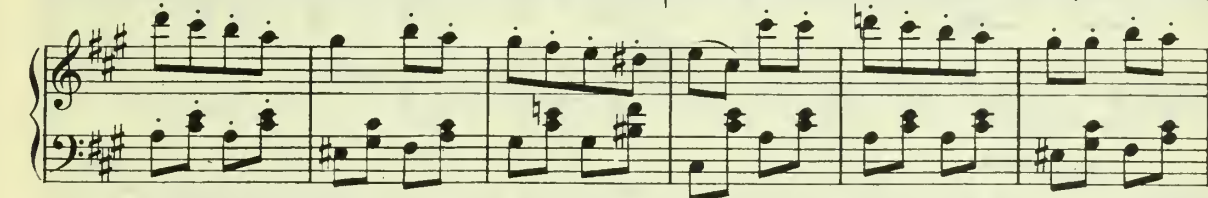
Ber. 
gri-di e tu-mul-ti in que-sta ca-sa: si li-ti-ga, si pian-ge, si mi-nac-cia
household! Nothing else but scolding and wrangling, such quarrel-ling, complaining, such ill-temper-

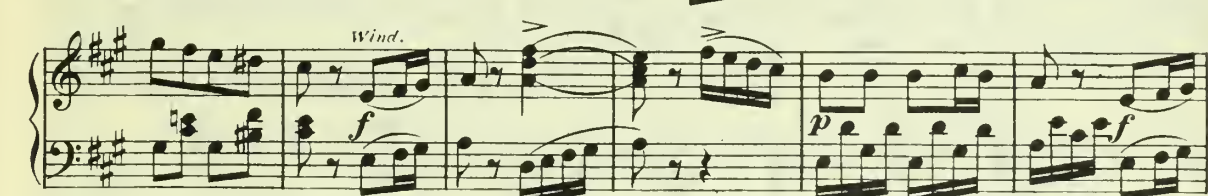
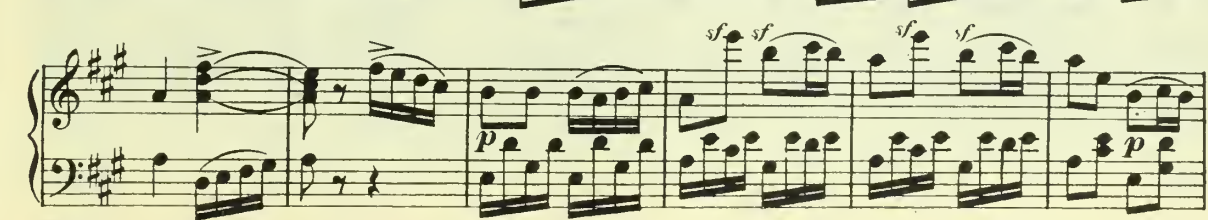


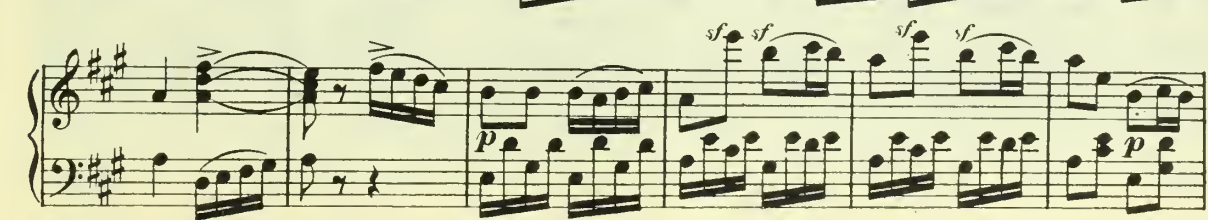
Ber. 
sì, non vè un'o-ra di pa-ce con questo vecchio a-va-ro e bronto-lo-ne. O che
such not a moment of qui-et I ev-er have with this in-triguing old mi-ser! I will



Ber. 
ca-sa! oh che ca-sa in con-fu-sio-ne!
leave him. How I wish for some kind ad-vis-er!


Wind. 



B. Bertha.
 Il vec-chiot-to cer-ca mo-glie, vuol ma-
 Ev'-ry grey-beard needs must mar-ry, And the *Viol.*

B. ri-to la ra - gazza, quello fre-me, que-sta è pazza, tut-ti e due son da le - gar,
 maiden will not tar-ry, Till a husband is pro-vided; Both the selfsame way are mad,

B. sì, sì, tut-ti e due son da le - gar, sì, sì, tut-ti e
 yes, yes, both the selfsame way are mad, yes, yes, both the

B. due son da le - gar, tut-ti e due son da le - gar, tut-ti e
 selfsame way are mad, both the self - same way are mad, both the

B. due son da le - gar, tut-ti e due son da le - gar, tut-ti e
 self - same way are mad, both the selfsame way are mad, both the

B. *due son da le - gar!*
self-same way are mad!

Ma che co - sa è que - stà -
What's the cause of this con -

p

B. *mo-re,*
fu-sion?

che fa tut - ti de - li - rar?
What's this love that makes them mad?

B. *Ma che co - sa è que - stà - mo-re,*
What's the cause of this con - fusion?

che fa
What's this

B. *tut - ti de - li - rar? Egli è un ma - leu - ni - ver - sa - le, u - na sma - nia, un piz - zi -*
love, that makes them mad? The com - plaint is u - ni - ver - sal, Tis a glamour, an il -

B. *a piacere*

co - re, u - na sma - nia, un piz - zi - co - re, un sol - le - ti - co, un tor - men - to. Po - ve -
lu - sion, 'tis a glamour, an il - lu - sion, 'Tis a crav - ing, what can heal it? I my -

cresc.

B. *ri-na, anch'io lo sen - to, po-ve - ri-na, anch'io lo sen -*
self be-gin to feel it, I my-self be-gin to feel

B. *to, po-ve - ri-na, anch'io lo sen-to, nè sò co-me fi - ni - rà, nè sò*
it, I my-self be-gin to feel it, I am ev - ry whit as bad, I am

B. *co-me fi - ni - rà, nè sò co-me fi - ni - rà.*
ev - ry whit as bad, I am ev - ry whit as bad!

B. *Oh vec-chia - ia ma-le - det-ta! Son da tut - ti di-sprez - za-ta, e vec-*
Ah, my youth-ful days are o-ver, Vain to sigh now for a lov-er, I am
stacc.

B. *chiet - ta di-spe - ra - ta, mi con-vien co-sì cre-par, sì, sì, mi con-*
spite - ful, I am fright-ful, There's no comfort to be had, no, no, there's no

B. vien co-sì cre-par, sì, sì, mi con-vien co-sì cre-par, mi con-
comfort to be had, no, no, there's no comfort to be had, there's no

p *f* *p*

B. vien co-sì cre-par, mi con-vien co-
com - fort to be had, there's no com - fort

p *p*

B. *Più mosso.* sì cre-par, e vec-chiet-ta di-spe-ra-ta, mi con-vien co-sì cre-par,
to be had. I am spiteful, I am fright-ful, there's no comfort to be had,


cresc. *f*

B. mi con-vien co-sì cre-par, e vec-chietta di-spe-ra-ta, mi con-
there's no com - fort to be had; I am spiteful, I am frightful, there's no

f *p* *cresc.*

B. vien co-sì cre-par, mi con-vien co-sì cre-par,
comfort to be had, there's no com - fort to be had,

f *p* *ff*

B. 

B. 

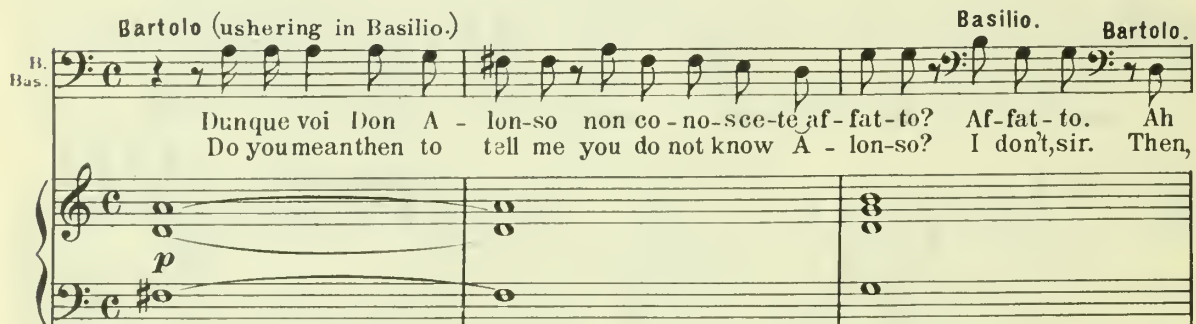
B. 

"Dunque voi Don Alonso non conoscete affatto?,"

Recitative.

Room with barred windows, as in the first Act.

Bartolo (ushering in Basilio.) Basilio. Bartolo.

B. 

B.
B^as.

cer - to, il Con - te lo mandò. Qualche gran tra - di - men - to si prepa - ra. Io poi di - co che quell'a -
doubtless he's sent here by the Count. Be assur'd that some scheme's in preparation. And I tell you that Don A -

B^as.
B.

Bartolo. Basilio.

mi - co e - ra il Con - te in per - so - na. Il Con - te? Il Con - te. (La bor - sa par - la
lon - so is the Count himself in person. You think so? I know it. (The purse told me dis -

B^as.
B.

Bartolo.

chia - ro.) Sia chi si vuo - le, a - mi - co, dal No - ta - ro vo' in que - sto pun - to an -
tinctly.) Well, if it were so, the need is all the great - er at once to call the

B.
B^as.

Basilio.

da - re; in questa se - ra sti - pu - lar di mie noz - ze io vo' il con - tratto. Il No - tar? sie - te
lawyer; this ver - y evening he must come and draw up the contract of my marriage. What? to - night? are you

B.

mat - to? pio - ve a tor - ren - ti, e po - i que - sta se - ra il No - ta - ro e impe -
cra - zy? rain pours in tor - rents; besides, too, I was told that this evening he has

B^as.
B.

Bartolo.

gna - to con Fi - ga - ro; il bar - bie - re ma - ri - ta sua ni - po - te. U - na ni - po - te? Che ni -
business with Fi - ga - ro, for the barber bestows his niece in marriage. His niece in marriage? You are

B. po-te? Il bar-bie-re non ha ni-po-ti Ah! qui vè qual-che imbroglia. Que-sta not-te i bric-
 raving! why the barber has no re-lations! Ah here I spy a pit-fall. They're determined I this

B. co-ni me la vo-glio-no far; pre-sto, il No-ta-ro qua ven-ga sul-li-
 eve-ning shall fall in-to some trap. Mark me. Send that lawyer to me this ve-ry

(gives him a key.)
 B. stan-te, ec-co la chia-ve del por-to-ne; an-da-te pre-sto, per ca-ri-
 in-stant, here, with this litch-key you can en-ter; lose not a mo-ment, for pi-ty's

Basilio. (Exit.) Bartolo.
 B. as. tà. Non te-me-te: in due sal-ti io tor-no qua. Per for-za o per a-
 sake! I am off, sir, pray be pa-tient till I re-turn. If need be, vi-o-lent

B. mo-re Ro-si-na avrà da ce-de-re, co-spet-to! Mi vien un'al-traj-de-a.
 measures shall force the girl to marry me; but soft-ly! I have a new i-de-a.

(takes the letter given him by the Count, out of his pocket.)

B. Que-sto bi-gliet-to che scrisse la ra-gaz-za ad Al-ma-vi-va po-tria ser-vir Che
 Here is the let-ter Ro-si-na wro-tethis day to Count Al-ma-vi-va; this may serveme oh,

B.
col-po da ma-e-stro! Don A-lon-so, il brie-co-ne, sen-za vo-ler-lo mi diè l'ar-mi in ma-no.
What a stroke of genius! Don A-lon-so, though a rascal, gainst this in-tention has supplied my weapon.

(Rosina comes from her room without look-

B.
Eh-i! Ro-si-na, Ro-si-na, a-van-ti, a-van-ti, del vo-stro a-man-te
Ho there! Ro-si-na, Ro-si-na! come here, child, come here, child! of your fine lov-er

B.
ing up.)
i-o vi vo' dar no-vel-la. Po-ve-ra scia-gu-ra-ta! in ve-ri-tà col-lo-ca-ste assai
I have news that will surprise you. Poor simple-hearted darling! I am quite griev'd, but you've plac'd your af-

B.
be-ne il vo-stro affet-to! del vo-stro a-mor sap-pia-te ch'ei si fa giuo-co in
fec-tion on one who's worthless! One who de-rides your fa-vors, I'm griev'd to tell it, be-

(gives the letter to Rosina.) Rosina Bartolo.
B.
R.
send un-al-tra a-man-te; ec-co la pro-va. Oh cie-lo! il mio bi-gliet-to! Don Alonso e il bar-
fore anoth-er mistress. This note will prove it. My letter! how did you get it? Don Alonso and the

B.
bie-re con-giu-ran-con-tro vo-i; non vi fi-da-te. Nel-le brac-cia del Con-te d'Al-ma-
barber are both in league a-gainst you; they would betray you. In the pow'r of the vile Count Al-ma-

Rosina.

B. R. vi-va vi vo-glio-no con-dur-re. (In braccio a un al-tro! Che mai sen-to! ah Lin-vi-va they have resolved to place you. (Count Al-ma-vi-va! Can this be so? Oh Lin-

R. do-ro! ah tra-di-to-re! ah sì! ven-det-ta! e veg-ga, veg-ga quell'empio chi è Ro-do-ro! Art thou a traitor? But I'll have vengeance! And teach thee, heartless betrayer, to know Ro-

Bartolo.

R. si-na.) Di-te Si-gno-re, di spo-sar-mi vo-i bra-ma-va-te. E il si-na.) Tell me, good Doc-tor, do you still wish to be-come my hus-band? More than

Rosina.

B. R. vo-glio. Eb-ben, si fac-cia! i-o son con-ten-ta! ma al-lì ev-er! I now con-sent, then; take me, I am will-ing; but on the

R. stan-te. U-di-te: a mezza not-te qui sa-rà l'in-de-gno con Fi-ga-ro il bar-in-stant. I'll tell you: When it is midnight, he this room will en-ter, with Fi-ga-ro as

Bartolo.

B. R. bier; con lui fug-gi-re per spo-sar-lo io vo-le-va. Ah scel-le-ra-ti! Cor-ro a sbar-rar la porta. well; all is arrang'd that then we fly from her together. Oh, band of scoundrels! I'll run the door to fasten.

Rosina.

Bartolo. 269

R.
B.

Ah! mio si-gno-re! En-tran per la fi-ne-strà. Han-no la chiave. Non mi
That will be use-less, they'll come in by the window. They have the key. Then I

B.

muo-vo di qui! Ma_ e se fos-se-ro ar-ma-ti? Fi-glia mi-a, poi-
won't stir from here! But, should they bring swords or ri-fles! Oh Ro-si-na, since

B.

chè ti sei sì bene il-lu-mi-na-ta, facciam co-sì. Chiu-di-ti a chia-ve in ca-me-ra; io
you are now so well disposed towards me, come to my aid. Go to your room and lock the door while

B.

vo a chiamar la for-za; di-rò che son due la-dri, e co-me ta-li, cor-po di
I bring the po-lice here; I'll say that they are robbers, they'll be im-prisoned. Yes, by my

B.

bac-co! l'a-vre-mo da ve-de-re! Fi-glia, chiu-di-ti pre-sto:
conscience! these tricks we'll put an end to! Come, dear, quick to your chamber,

Rosina.

(exeunt.)

R.

io va-do vi-a. Quan-to, quan-to è cru-del la sor-te mi-a!
for time is wearing. Wretched, wretched my fate! 'tis past all bear-ing!

Nº 17. Storm.

From the windows flashes of lightning are seen, and thunder is heard throughout this movement. When the storm subsides the shutters are opened from without, and Figaro, followed by the Count, enters by the window; they are both wrapped in cloaks, and Figaro carries a lantern.

Allegro.

p *Fl. 3* *Vln. I.* *pp*

Cello & Viola.

Fl. & Cl. *mf*

C. Basso.

Cello

Tutti. *f*

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various dynamics and articulations:

- System 1:** Treble staff has a *ff* dynamic. Bass staff has a *f* dynamic.
- System 2:** Treble staff has a *f* dynamic. Bass staff has a *f* dynamic.
- System 3:** Treble staff has a *ff* dynamic. Bass staff has a *ff* dynamic.
- System 4:** Treble staff has a *p* dynamic and a *cresc.* marking. Bass staff has a *ff* dynamic and a *f* dynamic.
- System 5:** Treble staff has a *p* dynamic and a *cresc.* marking. Bass staff has a *p* dynamic and a *cresc.* marking.
- System 6:** Treble staff has a *f* dynamic. Bass staff has a *f* dynamic.
- System 7:** Treble staff has a *f* dynamic. Bass staff has a *f* dynamic.
- System 8:** Treble staff has a *f* dynamic. Bass staff has a *f* dynamic.

The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also markings for *ff* (fortissimo), *f* (forte), *p* (piano), *cresc.* (crescendo), and *fz* (forzando). The page number 271 is in the top right corner.

[illegible]

Fl
p
From lone Cello & Bassi sust.
Strings
Cello
Basso
ppp
ppp
ppp

Nº 18. "Ah qual colpo inaspettato.,,
Recitative and Trio.

Figaro. *Count.*
Voice. *F.* *C.*
Al-fi-ne ec-co-ci qua. Fi-ga-ro, dammi man. Po-ter del
One more step, and here we are. Fi-ga-ro, lend a hand! Great Father

Piano. *p*

Figaro: *Count.*
C. *F.*
mon-do! che tem-po india-vo-la-to! Tempo da innamo-ra-ti. Ehi, fam-mi
Neptune, this night is down up-on us! Ah, sir, 'tis lovers' weather. Come, strike a

(Figaro strikes a light)

Figaro.(spying about)

Count.
(with transport)

C.
F.

lu-me. Do-ve sa-rà Ro-si-na? O-ra ve-dre-mo ec-co-la appunto. Ah mio te-light here. Where shall we find Ro-si-na? She must be near us look, she is coming. At last, my

Rosina.(repelling him)

C.
R.

so-ro! In-die-tro, a-ni-ma scelle-ra-ta! io qui di mia stolta cre-du-li-tà ven-ni sol-treasure! Unhand me, your base designs are known, sir! I thought my too credulous heart was yours when I be-

R.

tan-to a ri-pa-rar lo scor-no; a di-mo-strar-ti qual so-no, e qua-le a-man-te per-liev'd you, believ'd you truly lov'd me; but you shall feel my re-sentment, and you shall know that you've

Count.

Figaro.

R.
C.
F.

de-sti: a-ni-ma in-de-gna e sco-no-scen-tel Io son di sas-so! Io non ca-pi-sco lost me; worthless de-ceiver, ungrateful ribald! I'm turn'd to marble! All this is quite be-

Count.

Rosina.

F.
C.
R.


nien-te. Ma per pie-tà Ta-ci. Fin-ge-sti a-mo-re per ven-der-mi al-le yond me. For pi-ty's sake Silence! A vile pre-ten-der, you sought but to be-

Count.

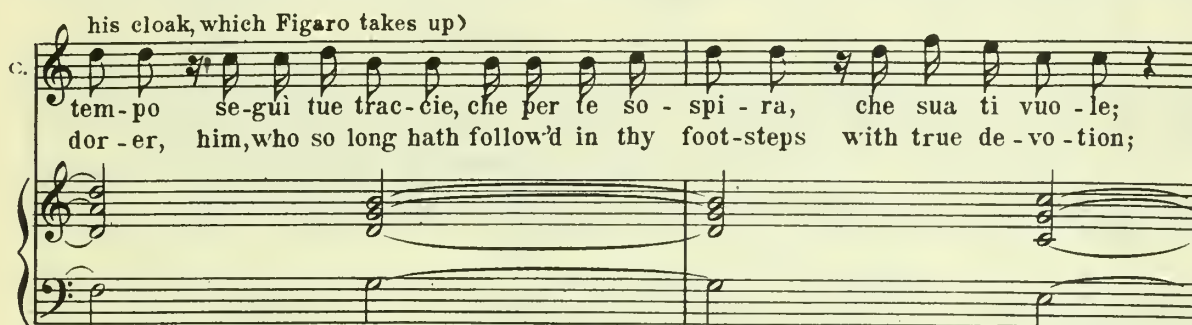
R.
C.

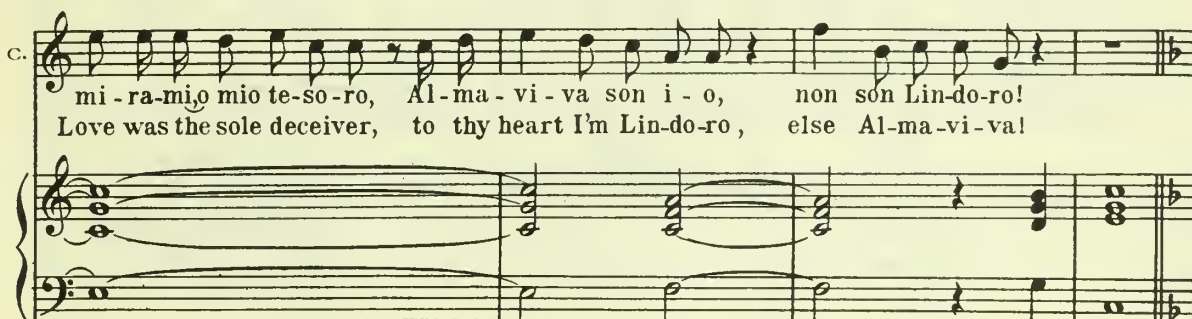
vo-glie di quel tuo vil Con-te Al-ma-vi-va! Al Con-te! Ah sei de-tray me to your base em-ploy-er, Al-ma-vi-va! Is that it? Oh blest de-

C.  lu - sa! oh me fe - li - ce! a - dunque tu di ve - ra - ce a - mo - re a - mi Lin -
lu - sion! hap - py im - pos - ture! Ro - si - na! say, dost thou love sincerely the poor Lin -

Rosina. Count.
C. R.  dor? ri - spon - di! Ah si! T'a - mai pur trop - po! Ah! non è
dor? Oh tell me. I do! I love him fond - ly! Ah! 'tis the

(he kneels before her, throwing off
C.  tempo di più ce - lar - si, a - ni - ma mi - a: rav - vi - sa co - lui che sì gran
moment for my un - mask - ing. Turn, oh my sweetest, and lis - ten, be - hold thy fond a -

his cloak, which Figaro takes up)
C.  tem - po se - gui tue trac - cie, che per te so - spi - ra, che sua ti vuo - le;
dor - er, him, who so long hath follow'd in thy foot - steps with true de - vo - tion;

C.  mi - ra - mio mio te - so - ro, Al - ma - vi - va son i - o, non son Lin - do - ro!
Love was the sole deceiver, to thy heart I'm Lin - do - ro, else Al - ma - vi - va!

Stall in between them and entrance

276 Andante Rosina.

R. (Ah! qual col - po, ah! qual colpo ina-spet -
(Oh! what rap - ture, oh what unex-pected

ta - - to! E - gli stes - so? oh ciel! che
rap - ture! He was faith-ful, oh bliss! oh

sen - - to! Di - sor - pre - sa e - di - con -
plea - - sure! 'Tis - my own - then, the heart I -

ten - - to son vi - ci - na a de - li -
treasure! Joy - ful mo - ment too sweet to

rar!)
bear! Figaro.

F. (Son ri - ma - sti sen - za fia - to: o - ra muo - ion di con -
(Now we're al - most dead with rap - ture, And just now 'twas all dis -

strings *Vln.* *f* *p* *Fag.*

C. Count.

F. (Qual tri -
(Oh, she

ten-to. Guar-da, guarda il mio ta-len-to che bel col-po sep-pe far!)
 pleasure! Henceforth Fi-ga-ro's at lei-sure, Having joind the happy pair.)

C. me fe -
My con -

on - fo, qual tri-on-fo i-na-spet - ta - to!
 loves me! oh what un-ex-ampled plea - sure!

C. Ah! d'a -
- sure, 'Tis my

li - ce! oh bel mo - men - - to!
 tent-ment ex-ceeds all mea - - sure,

C. son vi -
Joy - ful

mo - re e di con - ten - - to
 own now, the heart I trea - - sure,

C. *ci - no a de - li - rar!)*
mo - ment, too sweet to bear!) *Speakers 4-10 - 1000's*
 Figaro.

F. *(Son ri - ma - sti sen - za fia - to, sen - za fia -*
(Now we're al-most dead with rapture, dead with rap -

p

F. *to: O - ra muo - ion di con - ten - to, di con - ten - to.*
ture, And just now 'twas all dis - plea - sure, all dis - plea - sure. *Guar - da, Henceforth,*

p

F. *guar - da, guar - da, guarda il mio ta - len - to, guarda, guarda il mio ta -*
hence - forth, henceforth Fi - ga - ro's at lei - sure, henceforth Fi - ga - ro's at

p

Rosina.
 len - to che bel col - po, che bel col - po sep - pe far!) Mio si -
 leisure, quite at leisure, having join'd the hap - py pair!) Oh, my

Cor. sust.

Count.

R.
C.

gnor! ma vo - i - ma i - o Ah! non
lord! but can I, but will you - Ah, not

Fag.

C.

più, ah non più, non più, ben mi-o. Il bel no-me di mia
thus, Ah not thus shalt thou ad-dress me, As thy husband I would

Rosina.

R.

What?
Il bel no-me di tua
As my husband, Oh en -

C.

spo-sa, i-dol mio, t'at - ten - de già, sì,
claim thee, If thy hand thoult not de - ny, Yes,

R.

spo - sa! Oh qual gio - ia al cor mi dà! Ah! mio si-gno-re! ah! mio signo-
chantment! Ah, thou know'st my fond re - ply! Oh more than happy! Oh my belov'd

C.

Sei contenta?
Say thou'r happy?

ff

R. re! Dol - ce no - do av - ven - tu -
one! Bright and smil - ing the fu - ture

Figaro. (imitating)

(No - do.)
(smil - ing,)

R. ra - to, che fai pa - ghi i miei de -
beck - ons, Doubts and ter - rors are fled for

(An - dia - mo!)
(and ter - rors,)

R. si - ri! Dol - ce no - do av - ven - tu -
C. ev - er! Bright and smil - ing the fu - ture

(No - do,)
(smil - ing,)

Pre - sto an -
Hasten a -

R. ra - to, che fai pa - ghi i miei de -
C. beck - ons, Doubts and ter - rors are fled for

dia - mo!
way now!

(Pa - ghi.)
(ter - rors,)

Vi sbri -
Time is

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Rosina.

R. Al-la fin de' miei mar-ti - ri, al-la fin de' miei mar -
Oh, what bliss, no more we sev - er, oh, what bliss, no more we

Count.

C. sir! Al - la fin de' miei mar - ti - ri,
e'er! Oh, what bliss, no more we sev - er,

Figaro.

F. ga-te! pressing. Pre-sto andiamo, presto andiamo, vi sbrì-
Come away now, leave your billing and your

R. ti - ri - tu - sen - ti - sti, a - mor, pie -
sev - er, Ev - 'ry dan - ger we de -

C. tu - sen - ti - sti, a - mor, pie - tà, a - mor, pie -
Ev - 'ry dan - ger we de - fy, yes, we de -

F. ga - te, via la - scia - te quei so - spi - ri, via la - scia - te quei so -
coo - ing, Come, we must be up and do - ing, come a - way, now come a -

R. tà,
fy, tu - sen -

C. tà,
fy, ev - 'ry -

F. spir, pre-sto andiam, pre-sto andiam, pre-sto andiam per ca - ri - tà,
way, come a - way, come a - way, Fly while yet there's time to fly,

tr.

tr.

f. l.

cl.

R. ti - sti, a - mor, pie -
dan - ger we now de -

C. ti - sti, a - mor, pie -
dan - ger we now de -

F. presto andiam, presto andiam, presto andiam per ca - ri - tà!
come a - way, come a - way, fly while yet there's time to fly!

Strings

R. tà! Ah!
fy. Ah!

C. tà!
fy. Ah!
Ah!

R. -

G. -

F. *Figaro.*
Ah!
Ah!

Fl.

R. a mor, pie
Yes, we de

C. a mor, pie
Yes, we de

F. Se si tar-da, i miei rag-gi - ri fan - no fia - sco in ve - ri -
Cease your bill-ing and your coo-ing, fly while yet there's time to

Wind sustain

R. tà.
fy.

C. tà.
fy.

F. tà, sì, sì, fanno fiasco, fanno fiasco!
fly, come, come, come away now, come away now!

p

R. tr tr

C. tr tr

p cresc.

Figaro. go a little into and over

F. Ah! co - spet - to! che ho ve - du - to? co - spet - to! che ho ve -
Oh, con - fu - sion! what's to do now? Con - fu - sion! what's to

Tutti f

F. *du - to? Al - la por - ta u - na lan - ter - na, al - la por - ta u - na lan -*
do now? Just be - low us there is a lan - tern, just be - low us there is a

F. *ter - na, due per - so - ne! due per - so - ne! due per - so - ne! che si*
lan - tern And two per - sons, yes, two per - sons, with a lan - tern I es -

C. *Count.*
Hai ve - du - to due per - so - ne?
Just be - low us are two per - sons?

F. *fa? Si, si - gnor. Si, si -*
py! Yes, my lord! Yes, my

C. *U - na lan - ter - na?*
One with a lan - tern?

F. *gnor. Al - la por - ta, al - la por - ta, sì, si -*
lord! Just be - low us, with a lan - tern, yes, my

Allegro.

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Rosina.

Count. How to fly? how to fly?

Che si fa? che si fa? Zit-ti zit-ti, pia-no pia - no, non fac -

How to fly? how to fly? Let us fly by yonder win - dow, While they

gnor. lord. How to fly? how to fly?

Allegro

ff

Cl. & Fig.

Strings pizz

p

cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne presto andiamo via di

en-ter in to stay us, Not a whisper shall be - tray us, Come a-way, for danger's

Rosina.

Zit-ti zit-ti, pia-no pia - no, non fac-cia-mo con-fu - sio - ne; per la

Let us fly by yonder win - dow While they en-ter in to stay us, Not a

qua, nigh.

non fac-cia-mo con-fu - sio - ne;

While they en-ter in to stay us,

Fl. & Cl.

p

sca - la del bal - co - ne pre-sto andiamo via di qua.

whisper shall be - tray us, Come a - way, for danger's nigh.

Figaro.

pre-sto andiamo via di qua. Zit-ti zit-ti, pia-no

Come a - way, for danger's nigh. Let us fly by yonder

p

Rosina.

R. *Non fac-cia-mo con-fu - sio - ne; pre-sto*
 Count. *While they en-ter in to stay us, Come a -*

C. *Non fac-cia-mo con-fu - sio - ne; pre-sto*
While they en-ter in to stay us, Come a -

F. *pia - no! Non fac-cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne. pre-sto an -*
win - dow, While they en-ter in to stay us, Not a whisper shall be - tray us, Come a -

R. *pre - sto via di qua, per la sca - la del bal - co - ne, pre - sto an -*
way, for dan - ger's nigh. Let us fly by yon - der win - dow, Come a -

C. *pre - sto via di qua, per la sca - la del bal - co - ne, pre - sto an -*
way, for dan - ger's nigh. Let us fly by yon - der win - dow, Come a -

F. *dia - mo via di qua, per la sca - la del bal - co - ne, pre - sto an -*
way, for dan - ger's nigh. Let us fly by yon - der win - dow, Come a -

go down
sotto voce

R. *dia - mo via di qua, pia - no, pia - no, per la*
way for dan - ger's nigh, soft - ly, soft - ly, let us

C. *dia - mo via di qua, pia - no, pia - no, per la*
way for dan - ger's nigh, soft - ly, soft - ly, let us

F. *dia - mo via di qua, pia - no, pia - no, per la*
way for dan - ger's nigh, soft - ly, soft - ly, let us

ci
p

R. sca - la del bal - co - ne pre - sto an - dia - mo via di qua. Zit - ti
fly by yon - der win - dow, come a - way, for dan - ger's nigh. Let us

C. sca - la del bal - co - ne pre - sto an - dia - mo via di qua.
fly by yon - der win - dow, come a - way, for dan - ger's nigh.

F. sca - la del bal - co - ne an - dia - mo via di qua.
fly by yon - der win - dow, come, come, for dan - ger's nigh.

Fag

mf

R. zit - ti, piano pia - no, non fac - ciamo con - fu - sio - ne; per la sca - la del bal -
fly by yonder win - dow, While they enter in to stay us, Not a whisper shall be -

C. Zit - ti zit - ti, non fac - ciamo con - fu - sio - ne; zit - ti
Come a - way, then, while they enter in to stay us, come a -

F. Zit - ti zit - ti, non fac - ciamo con - fu - sio - ne; zit - ti
Come a - way, then, while they enter in to stay us, come a -

R. co - ne presto andiamo via di qua, per la sca - la del bal - co - ne pre - sto an -
tray us, Come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

C. zit - ti, presto an - diamo via di qua, per la sca - la del bal - co - ne pre - sto an -
way, then, come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

F. zit - ti, presto an - diamo via di qua, per la sca - la del bal - co - ne pre - sto an -
way, then, come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

f

sotto voce

R. *sotto voce*
 dia - mo via di qua! Pia - no, pia - no, per la sca - la
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

C. *sotto voce*
 dia - mo via di qua! Pia - no, pia - no, per la sca - la
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

F. *sotto voce*
 dia - mo via di qua! Pia - no, pia - no, per la sca - la
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

p

R.
 del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

C.
 del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

F.
 del bal - co - ne an - dia - mo via di qua, zit - ti, piano, zit - ti,
 yon - der win - dow, a - way, for dan - ger's nigh, silence, caution, silence,

p

R.
 zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

C.
 zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

F.
 piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua. Zit - ti,
 caution, not a whisper shall be - tray us, come a - way, for danger's nigh. Silence,

mf *p*

R.
zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-
Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -

C.
zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-
Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -

F.
piano, zit-ti, piano, per la sca - la del bal - co - ne pre-sto an-
caution, silence, caution, Not a whisper shall be - tray us, come a -

mf

R.
dia-mo via di qua, pre - sto andiam via di qua, via di
way, for dan-ger's nigh, come a - way, come a - way, come a -

C.
dia-mo via di qua, pre - sto andiam via di qua, via di
way, for dan-ger's nigh, come a - way, come a - way, come a -

F.
dia-mo via di qua, pre - sto andiam via di qua, via di
way, for dan-ger's nigh, come a - way, come a - way, come a -

f

(they are about to go)

R.
qua, via di qua, via di qua, via di qua.
way, come a - way, come a - way, come a - way.

C.
qua, via di qua, via di qua, via di qua.
way, come a - way, come a - way, come a - way.

F.
qua, via di qua, via di qua, via di qua.
way, come a - way, come a - way, come a - way.

ff

"Ah disgraziati noi!,"

Recitative.

Figaro. Count. Figaro. Count. Figaro.

F. C. Ah, disgraziati noi! co-me si fa? Che avvenne ma-i? La scala_ Ebben? La
Oh, now we're quite undone! what shall we do? What is the matter? The ladder! Well, what? The

Count. Figaro. Count.

F. C. sca-la non v'è più. Che di-ci? Chi mai l'a-vrà le-va-ta? Qual in-ciam-po cru-
ladder's dis-ap-pear'd. Pro-vok-ing! Who-ev-er has re-mov'd it? Now how can we es-

Rosina. Figaro.

C. R. F. del! Me sventura-ta! Zi-zitti, sento gente_ O-ra ci sia-mo, signor mi-o, che si
cape? Oh, all is lost now! Hush! silence! they are coming. I'm at my wit's end, how to aid you I don't

Count. (wraps himself in his cloak) Figaro. (they retire to the side) Basilio. (whispering)

F. C. Bas. fa? Mia Ro-si-na, co-rag-gio! Ec-co-li qua. Don Bar-to-lo, Don
know. Oh my dearest, have courage! Oh, here they are. Don Bar-to-lo, Don

Figaro. Count. (whispering) Figaro.

Bas. F. C. Bar-to-lo! Don Ba-si-li-o. E quell' al-tro? Ve', ve', il no-stro No-ta-ro. Al-le-gra-
Bar-to-lo! 'Tis Ba-si-li-o. Who's the other? By Jove, that's my friend the lawyer; all will go

(comes forward)

F. men-te! la-scia-te fa-re a me. Si-gnor No-ta-ro: do-ve - va-te in mia ca-sa sti-pu -
well now. Leave ev-ry-thing to me. Well, friend, good ev'ning. You re-mem-ber, to-night you were to

F. lar questa se-ra il con-trat-to di noz-ze fra il con-te d'Al-ma-vi-va e mia ni-
draw up the contract of the marriage ap-point-ed be-tween Count Al-ma-vi-va and my young

(The notary takes out a document)

F. po-te. Gli spo-si, ec-co-li qua. A-ve-te in-dos-so la scrit-tu-ra? Be-
niece. The parties met here by chance. Say, have you brought the contract with you? How

Basilio. Count. (takes Basilio aside; signs him to be si-
lent whilst he draws a ring from his finger)

F. nis-si-mo. Ma piano, Don Bar-to-lo do-v'è? Ehi! Don Ba-si-li-o, que-st'a -
for-tu-nate! But softly, Don Bar-to-lo's not here! Eh! Don Ba-si-li-o, here's a

Basilio. Count.

C. Bas. nello e per vo-i. Ma i-o Per vo-i vi so-no ancor due palle nel cervello se v'oppo-
token of my friendship. But can I Pray keep it, or you may have a bullet in your cranium, if you op-

Basilio. (takes his ring) Count. (signing)

C. Bas. ne-te. Oi-bò! prendo l'a-nel-lo! Chi fir-ma? Ec-co-ci qua. Son te-sti-mo-ni
pose me. Oh, fie! I'd rather not, sir! Who signs this? All that are here. Ye both are witness,

Figaro. **Count.**

C. F. Fi-ga-ro e Don Ba-si-lío. Es-sa è mia spo-sa. Ev - vi - va! Oh mio con -
 Fi - ga - ro and Don Ba - si - lio. I wed this la - dy. Vic - to - ria! Mo - ment of

(As the Count kisses Rosina's hand and Figaro grotesquely embraces Basilio, Don Bartolo enters with an officer and a patrol of soldiers.)

Rosina. **Figaro.**

C. F. ten - to! Oh so - spi - ra - ta mi - a fe - li - ci - tà! Ev - vi - va!
 rap - ture! Oh bless - ed hour, ful - fill - ing my dear - est hopes. Vic - to - ria!

Bartolo. (pointing at Figaro and the Count)

B. F. Fer-mi tut-ti. Ec-co-li qua. Col-le buo-ne, si-gnor. Si-gnor, son la-dri, ar-re-
 All attention! Those are the men. I'm your servant, good sirs. These men are robbers! do your

Officer. **Count.**

B. O. C. sta-te, ar-re-sta-te! Mio si-gno-re il suo no-me? Il mio no-me è quel d'un
 du-ty, and ar-rest them. All in time, sir. Say, who are you? You'll know shortly. My name ne'er

Bartolo.

C. B. uo - mo d'o - no - re. Lo spo - so io son di que - sta Eh an - da - te al dia - vo - lo! Ro -
 yet has been questioned. This la - dy, my wife, is wait - ing Con - found your im - pu - dence! Ro -

Rosina.

B.
R.
si-na es-ser de-ve mia spo-sa: non è ve-ro? Io sua spo-sa? oh nem-me-no per pen-
si-na is this night to be my wife, is it not so? To be your wife? Heav'n forbid the mere sus-

Bartolo. (pointing to the Count)

R.
B.
sie-ro! Co-me? co-me, fra-schet-ta? Ar-re-sta-te, vi di-co, è un
pi-cion! Hus-sey! is that your an-swer? Take him off to the pri-son, he's a

Figaro. **Bartolo.** **Officer. (to the Count)** **Count.**

B.
F.
O.
C.
la-dro! Or, or l'ac-cop-po. È un fur-fan-te, è un bric-con! Si-gno-re In-
burglar! Come, be more civ-il. I am cheated, I am robb'd! I ask you Stand

Officer. (impatiently) Count. **Officer.**

C.
O.
die-tro! Il no-me? In-die-tro, di-co, in-die-tro! Ehi, mio si-gnor! bas-so quel
back, man! Your name, sir? Stand back, I tell you! Stand back, man! Eh, my good sir, this will not

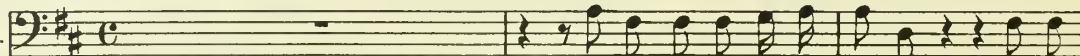
Count.

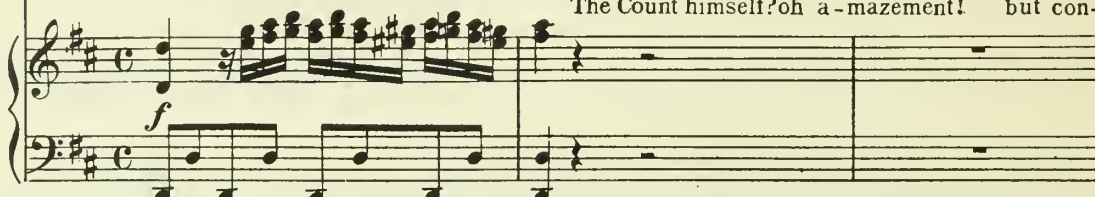
C.
O.
tuo-no. Chi è le-i? Il Con-te d'Al-ma-vi-va io so-no.
do here. Who are you? As Count of Al-ma-vi-va be-hold me.

Nº 19. "Cessa di più resistere.,,"

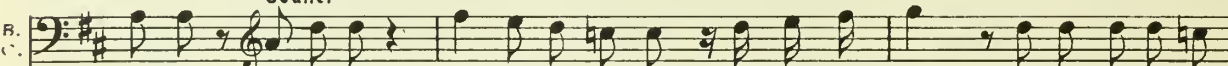
Scene.

Bartolo.

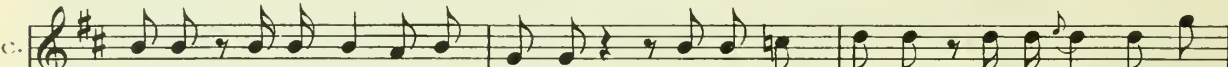
Voice. B. 
 Il Con-te! ah che mai sen-to! Ma co -
 The Count himself? oh a - mazement! but con-

Piano. 


Count.

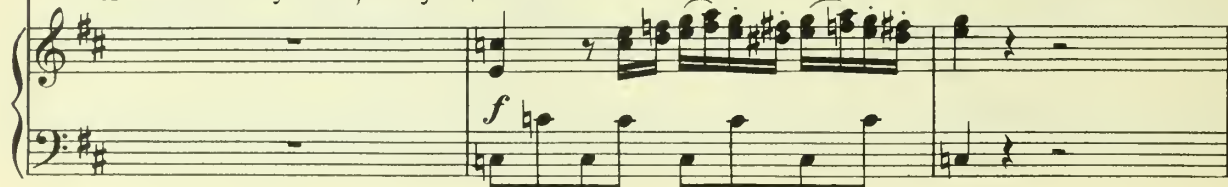
B. 
 spet-to! T'ac-che-ta; in-van t'a-do-pri, re-si-sti in-van. De'tuoi ri-go-ri in-
 found it! Be si-lent; vain is re-sistance, your pow'r is gone. A base, designing



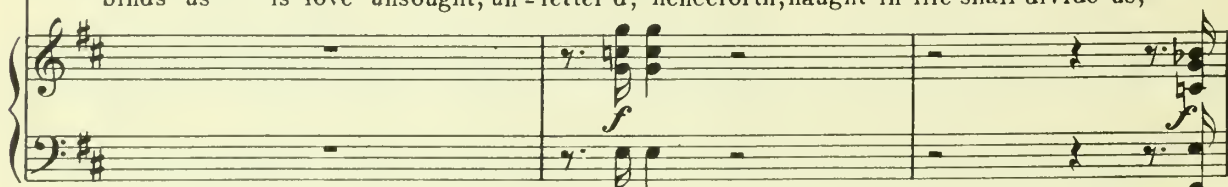
C. 
 sa-ni giun-se l'ul-ti-mo i-stante. In fac-cia al mon-do si di-chia-ro al-ta -
 tyrant, now your victim es - capes you. All these are witness, to the world I pro -



C. 
 men-te co-stei mia spo-sa: il no-stro
 claim her my wife, my countess. The tie that



C. 
 no - do, o ca-ra, o praè d'a-mo-re. A-mor, che ti fe' mia con-sor-te,
 binds us is love unsought, un - fetter'd; henceforth, naught in life shall divide us;



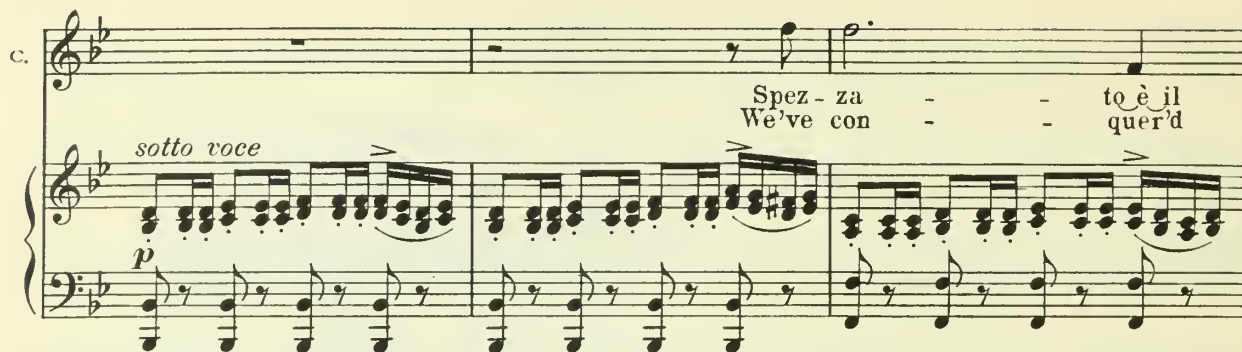
C. *a te mi stringe-ra fi-no al-la mor-te. Re-spi-ra o-*
Thou'rt mine forever - more, whate'er be-tide us. All doubts are

C. *ma-i: del fi-do spo-so in braccio, vie-ni, vieni a go-de-re sor-te più lie-ta.*
end-ed; oh come with me, my fairest; rapture, rapture unending now shall surround thee.

B. *Bartolo. Count. Basilio. Count.*
Ma i - o_ Ta-ci! Ma vo-i_ O-là, t'ac-che-ta!
But really_ Silence! I must say_ What you? none call'd you!

C. *Maestoso. Count.*
Ces - sa di più re - si - ste - re, di più re -
Vain - ly would ye re - sist my will, would ye re -

C. *si - ste - re, non ci - men - tar mio sde - gno.*
sist my will, Ye on - ly rouse my an - ger.

c. 

Spez - za - - to è il
We've con - - quer'd

sotto voce
p

c. 

gio - - - go in - de - gno di
ev - - - ry dan - ger, We

c. 

tan - - ta cru - del - tà.
fear - - you now no more.

c. 

Del - la bel - tà do
Thou on this ten - der

c. 

len - te, d'un in - no -
maid - en, Didst ev - er

cen - te a - mo - re l'a - va - ro tuo fu -
cast but sad - ness, Now curb thy jealous

ro - re più non tri - on - fe - rà, l'a -
mad - ness, Thy day of pow'r is o'er, now

va - ro tuo fu - ro - re, no, più non tri - on - fe -
curb thy jealous mad - ness, for thy day of pow'r is

rà! Del - la bel - tà do - len - te, d'un
o'er! Thou on this ten - der maid - en Did'st

in - no - cen - te a - mo - re, l'a - va - ro tuo fu -
ev - er cast but sad - ness; Now curb thy jealous

ro - re, — no, — più — non tri-on - fe - rà,
 mad - ness, For thy day of pow'r is o'er,

p *mf*

calando

non tri - on - fe -
 yes, thy day of

f

rà, — più non tri-on - fe - rà, — più —
 pow'r, — thy day of pow'r is — o'er, — thy —

non tri-on - fe - rà, tri - on - fe - rà, tri - on - fe -
 day of pow'r is — o'er, thy day of pow'r, thy day of

rà, — più — non — tri — on — fe — rà!
 pow'r, — thy — day — of — pow'r is — o'er!

Andante. Count. *3*
 E — tu, in — fe — li — ce — vit — ti — ma d'un —
 For — get now thy days of — ty — ran — ny, Look —

reo po — ter — ti — ran — no, sot — trat — ta al gio — go —
 up, my fair — est trea — sure, Let us en — joy in —

bar — ba — ro, can — gia in pia — cer — l'af — fan — no, e in —
 li — ber — ty Long — days of love — and — plea — sure! All —

sen d'un fi do spo - so gio -
sweet de - lights and bless - ings Will

i - sei in li - ber - tà, in
love up - on thee show'r, All

sen d'un fi do spo - so gio - i - sei in li - ber -
sweet de - lights and bless - ings Will love now up - on thee

Allegro.

tà! Ca - ri a - mi - ci Questo
show'r. Friends, be wit-ness Ah, we

Chorus. TENOR. Non te - me - te, non te - me-te!
BASS. Be you hap - py! be you happy!

Allegro.

Non te - me - te, non te - me-te!
Be you hap - py! be you happy!

no - do -
thank you -

Non si scio - glie, non si scio - glie, sem - pre a
Sir, we wish you ev - 'ry bless - ing, Ev - 'ry

Non si scio - glie, non si scio - glie, sem - pre a
Sir, we wish you ev - 'ry bless - ing, Ev - 'ry

lei vi strin - ge - rà, sem - pre a lei vi strin - ge -
joy for ev - er - more, ev - 'ry joy for ev - er -

lei vi strin - ge - rà, sem - pre a lei vi strin - ge -
joy for ev - er - more, ev - 'ry joy for ev - er -

rà, sem - pre a lei vi strin - ge - rà,
more, ev - 'ry joy for ev - er - more,

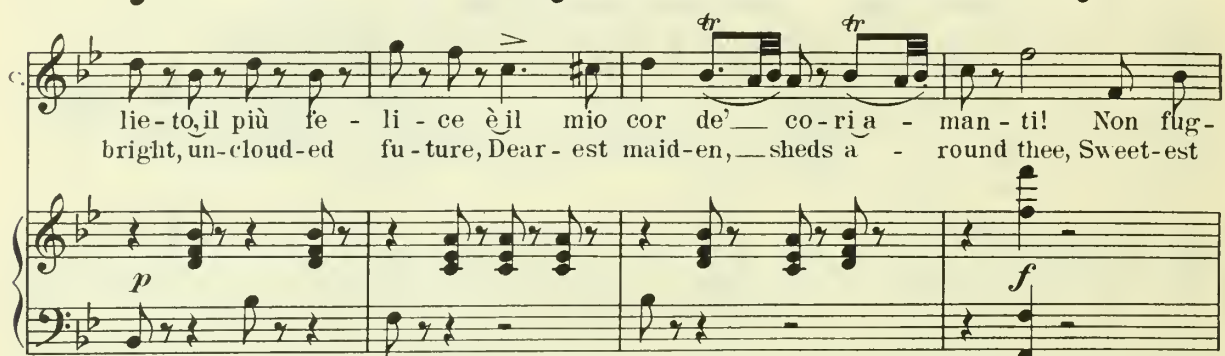
rà, sem - pre a lei vi strin - ge - rà!
more, ev - 'ry joy for ev - er - more!

sem - pre a lei vi strin - ge - rà!
ev - 'ry joy for ev - er - more!

f *f* *p*

c. 

Ah! il più
Love a


c. 

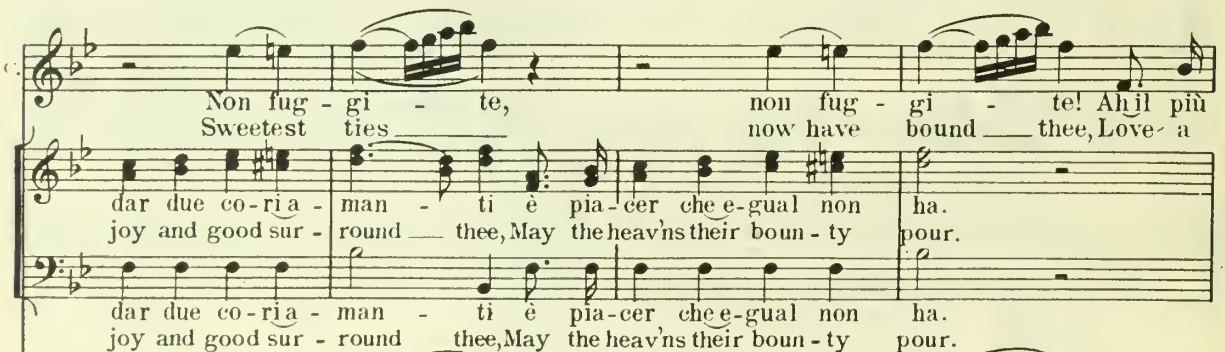
lie-to, il più fe - li - ce è il mio cor de' co - ri a - man - ti! Non fug -
bright, un-cloud-ed fu - ture, Dear - est maid-en, — sheds a - round thee, Sweet-est

c. 

gi-te, o lie-ti - stan - ti del - la mia fe - li - ci - tà!
ties to me have bound thee, Mine art thou — for ev - er - more! *sotto voce*

An - no
Ev - ry
sotto voce
An - no
Ev - ry

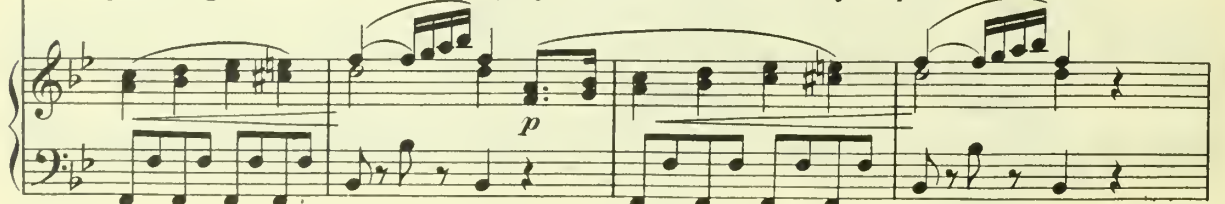
c. 

c. 

Non fug - gi - te, non fug - gi - te! *Ah! il più*
Sweetest ties now have bound — thee, Love a

dar due co - ri a - man - ti è pia - cer che e - gual non ha.
joy and good sur - round — thee, May the heav'n's their boun - ty pour.

dar due co - ri a - man - ti è pia - cer che e - gual non ha.
joy and good sur - round thee, May the heav'n's their boun - ty pour.

c. 

lie - to, il più fe - li - ce è il mio cor de' co - ri a -
bright, un - cloud - ed fu - ture, Dear - est maid - en, sheds a -

p

man - ti! Non fug - gi - te, o lie - ti i - stan - ti del - la
round thee, Sweetest ties to me have bound thee, Mine art

f *p*

mia fe - li - ci - tà! Non fug -
thou for - ev - er - more, Sweet - est

Chorus. An - no - dar due co - ri a -
Ev - 'ry joy and good sur -

An - no - dar due co - ri a -
Ev - 'ry joy and good sur -

p

gi - te, non fug - gi - te! Ah! il più lie - to, il più fe -
ties now have bound thee, Love a bright, un - clouded

man - ti è pia - cer che e - gual non ha.
round thee, May the heav'n's their boun - ty pour.

man - ti è pia - cer che e - gual non ha.
round thee, May the heav'n's their boun - ty pour.

p *p*

li - ce - è il mio cor de' co - ri a - man - ti! Non fug-
fu - ture, Dear - est maid - en, shed a - round thee, Sweetest

gi - te, o lie - ti i - stan - ti del - la mia fe - li - ci -
ties to me have bound thee, Mine art thou for ev - er -

tà, non fug-gi - te, o lie - ti i - stan - ti del - la
more, sweet-est ties, now have bound thee, mine art

An - no - dar due co - ri a - man - ti è pia -
Ev - 'ry joy and good sur - round ye, May the

An - no - dar due co - ri a - man - ti è pia -
Ev - 'ry joy and good sur - round ye, May the

mi - a fe - li - ci - tà, non fug-gi - te, o lie - ti i -
thou for ev - er - more, sweetest ties to me have -

cer che e - gual non ha, no, no, è pia -
heav'n's their boun - ty pour on both, may the

cer che e - gual non ha, no, no, è pia -
heav'n's their boun - ty pour on both, may the

stanti — della — mia fe — li — ci — tà!
bound thee, mine art thou for — ev — er — more!

cer che e — gual non ha, anno-dar due co-ri a-man-ti è pia-cer che e-gual non
heav'ns their boun - ty pour, Ev'ry joy and good surround ye, may the heav'ns their bounty

cer che e — gual non ha, anno-dar due co-ri a-man-ti è pia-cer che e-gual non
heav'ns their boun - ty pour, Ev'ry joy and good surround ye, may the heav'ns their bounty

Non fug-gi — fe, o lie-ti-i-
Sweetest ties — now have

ha, si, è piacer, è pia-cer, è pia-cer che e-gual non ha! An-no-dar due co - ri a -
pour on ye both, on ye both, may the heav'ns their bounty pour! Ev-ry joy and good sur -

ha,
pour, è pia-cer che e-gual non ha! An-no-dar due co - ri a -
may the heav'ns their bounty pour! Ev-ry joy and good sur -

stan - ti del - la mi - a fe - li - ci - tà, non fug-
bound — thee, mine art thou — for ev - er - more, sweetest

man - ti è pia - cer che e - gual non ha, no, no,
round — ye, may the heav'ns their boun - ty pour on both,

man - ti, si, che e - gual non ha, no, no,
round ye, heav'ns their boun - ty pour on both,

gi - te, o lie - ti i - stan - ti del - la mia fe - li - ci -
ties to me have bound thee, mine art thou for ev - er -

è pia - cer che e - gual non
may the heav'ns their boun - ty

è pia - cer che e - gual non
may the heav'ns their boun - ty

tà, lie - ti i - stan - ti del - la mia fe - li - ci -
more, mine art thou, yes, mine art thou for ev - er -

ha, an - nodar due co - ri a - man - ti, an - nodar due co - ri a - man - ti è pia - cer che - gual non
pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

ha, an - nodar due co - ri a - man - ti, an - nodar due co - ri a - man - ti è pia - cer che - gual non
pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

p *f*

tà,
more,
ha,
pour,
ha,
pour,

p

del - la mia fe - li - ci - tà, lie - ti -
yes, thou'rt mine for ev - er - more, mine art -

è pia - cer che e - gual non ha, an - nodar due co - ri a -
may the heav'ns their boun - ty pour, ev - 'ry joy and good sur -

è pia - cer che e - gual non ha, an - nodar due co - ri a -
may the heav'ns their boun - ty pour, ev - 'ry joy and good sur -

stan - ti del - la mia fe - li - ci - tà,
thou, yes, mine art thou for ev - er - more,

man - ti, an - no - dar due co - ri a - man - ti è pia - cer che e - gual non ha,
round ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty pour,

man - ti, an - no - dar due co - ri a - man - ti è pia - cer che e - gual non ha,
round ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty pour,

del - la
yes, thou'rt -

è pia -
may the -

è pia -
may the -

mia fe - li - ci - tà, del - la mia fe - li - ci -
 mine for ev - er - more, yes, thou'rt mine for ev - er -
 cer che e - gual non ha, e - gual non
 heav'ns their boun - ty pour, up - on ye

tà, del - la mia fe - li - ci - tà, fe - li - ci -
 more, yes, thou'rt mine for ev - er - more, for ev - er -
 ha, e - gual non ha, e - gual non
 both, up - on ye both, oh may the

tà, fe - li - ci - tà, fe - li - ci - tà!
 more, for ev - er - more, for ev - er - more!
 ha, e - gual non ha, e - gual non ha!
 heav'ns, oh may the heav'ns their boun - ty pour!

15327

C.
F.
vi - a: di do - te io bi - so - gno non ho: va; te la do - no: Ah!
care not; no dow - er do I need with my bride; go, you may keep it. Ah!

F.
ah! ri - de - te a - des - so? Bra - vis - si - mo, Don Bar - to - lo, ho ve - du - to al - la fin rasse - re -
ah! just what you wanted! Al - low me to con - grat - u - late you, Don Bar - to - lo the wise! Serene and

F.
nar - si quel vostro ceffo a - ma - ro e fu - ri - bon - do. Eh! i brie - co - ni han for -
smiling at last we see thy crabbed and rue - ful vis - age. Ah, 'tis the rogues have good

F.
R.
B.
tu - na in que - sto mon - do. Dun - que, si - gnor Don Bar - to - lo? Sì, sì,
for - tune on this, our plan - et! There - fore, good Doc - tor Bar - to - lo? Yes, yes!

Rosina. Bartolo.

B.
C.
ho ca - pi - to tut - to. Eb - ben, Dot - to - re? Sì, sì, che ser - ve?
well, I un - der - stand you. How now, my Doctor? Well, well, no mat - ter

Count. Bartolo.

B.
F.
quel ch'è fatto è fat - to. An - da - te pur, che il ciel vi be - ne - di - ca! Bravo, bra - vo, un ab -
what's done, can't be undone. As for ye both, heav'n grant that ye may prosper! That was well said! come em -

Figaro.

Rosina. **Count.**

F. R. C.

braccio, ve - ni-te qua, Dot-to-re. Ah noi fe - li - ci! Oh for-tu - nato a-mo-re!
brace me, come to my arms, good Doctor! Oh day of gladness! We shall be happy, my treasure!

Allegro.

Viol. *p* *f*

Figaro.

F.

Di sì fe-li-ce in-
For-got is all re-

ne - sto ser-biam me-moria e - ter - na. Io smor - zo la lan-
sent - ment, The lov - ers are u - nit - ed, In fear and trouble

Bertha.

(puts out his lantern) A - mo - re e fe-de e-ter-na si
Their love shall be re-quit-ed, Their

ter - na; qui più non — ho che far.
light - ed, My lan-tern, — burn no more.

Bartolo.

A - mo - re e fe-de e-ter-na si
Their love shall be re-quit-ed, Their

Basilio.

A - mo - re e fe-de e-ter-na si
Their love shall be re-quit-ed, Their

TENOR.

A - mo - re e fe-de e-ter-na si
Their love shall be re-quit-ed, Their

BASS.

A - mo - re e fe-de e-ter-na si
Their love shall be re-quit-ed, Their

Chorus.

Bertha.

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
trou - bles now are o'er, Their love — shall be re - quit - ed, Their

B.

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
trou - bles now are o'er, Their love — shall be re - quit - ed, Their

Bas.

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
trou - bles now are o'er, Their love shall be re - quit - ed, Their

si
Their

Ber. *veg - ga in voi re-gnar.
trou - bles now are o'er.*

R. *Rosina.*
*Co - stò so-spi-ri e pe - ne, un sì fe - li - ce i -
 At last our fears are end - ed, For-get all thought of*

B. *veg - ga in voi re-gnar.
trou - bles now are o'er.*

Bas. *veg - ga in voi re-gnar.
trou - bles now are o'er.*

*veg - ga in voi re-gnar.
trou - bles now are o'er.*

f *p*

R. *stan - te: al-fin quest' al-ma a-man - te co-mincia a re-spi-
 sor - row, And man - ya bliss-ful mor - row Is for us both in*

Bertha.

R.
B-r.
rar. A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar, A -
store. Their love shall be re-quit - ed, Their trou - bles now are o'er, their

Bartolo.

B.
A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar, A -
Their love shall be re-quit - ed, Their trou - bles now are o'er, their

Basilio.

Ba-
A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar, A -
Their love shall be re-quit - ed, Their trou - bles now are o'er, their

A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar,
Their love shall be re-quit - ed, Their trou - bles now are o'er,

f

Count.
B-r.
C.
mo - re e fe-de e-ter - na si veg - ga in voi re - gnar. Del-
love — shall be re - quit - ed, their trou - bles now are o'er. Oh

B.
mo - re e fe-de e-ter - na si veg - ga in voi re - gnar.
love — shall be re - quit - ed, their trou - bles now are o'er.

B-s.
mo - re e fe-de e-ter - na si veg - ga in voi re - gnar.
love shall be re-quit - ed, their trou - bles now are o'er.

si veg - ga in voi re - gnar.
their trou - bles now are o'er.

p *f* *3*

C. *lu - mi - le Lin - do - ro la fiam - ma a te fu ac -*
come, where joy a - waits thee, No more from me di -

C. *cet - ta; più bel de - stin t'a - spet - ta; su vie - nia giu - bi -*
vid - ed, By heav'n thy heart was guid - ed To love thy true Lin -

Bertha and Rosina.

B. *A - mo - ree fe - de - ter - na si veg - ga in voi re - gnar, a -*
No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

C. *lar! A - mo - ree fe - de - ter - na si veg - ga in noi re - gnar,*
dor! No more be ye di - vid - ed, Ro - si - na and Lin - dor.

F. *A - mo - ree fe - de - ter - na si veg - ga in voi re - gnar,*
No more be ye di - vid - ed, Ro - si - na and Lin - dor.

Bartolo.

B. *A - mo - ree fe - de - ter - na si veg - ga in voi re - gnar, a -*
No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

Basilio.

Ba. *A - mo - ree fe - de - ter - na si veg - ga in voi re - gnar, a -*
No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

TENOR.

TENOR. *A - mo - ree fe - de - ter - na si veg - ga in voi re - gnar.*
No more be ye di - vid - ed, Ro - si - na and Lin - dor.

Chorus.

BASS. *A - mo - ree fe - de - ter - na si veg - ga in voi re - gnar.*
No more be ye di - vid - ed, Ro - si - na and Lin - dor.

f *p*

B.
R.
mo - re e fe-de e - ter - na - si - veg - ga in ^{voi} re-gnar, si -
more - be ye di - vid - ed, Ro - si - na and her Lin-dor, Ro -

C.
si veg - ga in noi re-gnar, si -
Ro - si - na and her Lin-dor, Ro -

F.
si veg - ga in voi re-gnar, si -
Ro - si - na and her Lin-dor, Ro -

B.
mo - re e fe-de e - ter - na - si - veg - ga, si - veg - ga, si -
more - be ye di - vid - ed, Ro - si - na, Ro - si - na, Ro -

B.
mo - re e fe-de e - ter - na - si - veg - ga, si - veg - ga, si -
more - be ye di - vid - ed, Ro - si - na, Ro - si - na, Ro -

cresc.

B.
R.
veg - ga in ^{voi} re-gnar, a - mo - re e fe-de e - ter - na - si -
si - na and her Lin-dor, No more be ye di - vid - ed, Ro -

C.
veg - ga in noi re-gnar, a - mo - re e fe-de e - ter - na - si -
si - na and her Lin-dor, No more be we di - vid - ed, Ro -

F.
veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na - si -
si - na and her Lin-dor, No more be ye di - vid - ed, Ro -

B.
veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na - si -
si - na and her Lin-dor, No more be ye di - vid - ed, Ro -

B.
veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na - si -
si - na and her Lin-dor, No more be ye di - vid - ed, Ro -

A - mo - re e fe-de e - ter - na - si -
No more be ye di - vid - ed, Ro -

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score is divided into four measures. The first measure shows the piano introduction and the first vocal entry. The second measure continues the piano melody and the vocal line. The third measure shows the piano melody and the vocal line. The fourth measure shows the piano melody and the vocal line.

B. R. *Soprano*
veg - gain noi re - gnar, in voi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

C. *Contralto*
veg - gain noi re - gnar, in noi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

F. *First Tenor*
veg - gain voi re - gnar, in voi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

B. *Second Tenor*
veg - gain voi re - gnar, in voi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

B. *Bass*
veg - gain voi re - gnar, in voi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

B. *Bassoon*
veg - gain voi re - gnar, in voi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

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R.
 R.
 C.
 F.
 B.
 B.
 P.
 P.
 P.
 P.

ghar!
 dor!
 ghar!
 dor!
 ghar!
 dor!
 ghar!
 dor!
 ghar!
 dor!
 ghar!
 dor!

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End of the Opera

Aria

of

Don Bartolo,

by Pietro Romani.*)

English version by
Dr. Th. Baker.

Allegro moderato.

Bartolo. *Manca un foglio, e già sup-pon-go in che*
Pa-per wanting, and I i - magine on what

Piano. *f* *p*

cosa l'impie-gaste; sporco è il dito, e già m'immagi - no a qua-
errand you have sent it! Ink on finger! and I al-ready know for what

l'u - so il desti - na - ste: quella pen - na tempe-ra - ta spiega
us - es you may have meant it! And the pen here, lately moisten'd, tells a

ben la rea ma - tas-sa: per-chè mai la te - sta
tale of sad mis-guiding! Say, why is your face in

*) See Note on page 120

bas - sa? sta - te rit - ta co - me me! per - ché
hid - ing? Hold it up, as I do mine! Why in

ma - i? sta - te rit - ta co - me me! per - ché ma - i? per - ché
hiding? Hold it up, as I do mine! Why in hid - ing? why in

f *ff*

ma - i? sta - te rit - ta co - me me!
hid - ing? Hold it up, as I do mine!

p

Io sò ben che all'e - tà vo - stra
Well I know, that ev - ry maid - en

dolce

suol venir la fre - ne - si - a che provò la mamma mi - a
Feels a frenzy on a sudden, Such as my mamma did madden

quan - do vi - de mio pa - pà.
When she met pa - pa one day.

Ma non vè bi - so - gno al - cu - no d'indirizzar - via que - sto e
But there is no need what - ev - er Af - ter lov - ers to be

quel - lo, di cer - car col cam - pa - nel - lo
springing, Or to seek, with bell a - ring - ing,

ciò che aver po - te - te qua. Dite un po', che vè di
What's al - ready in your way. Tell me, what young men at

buo - no nei mo - der - ni gio - va - net - ti? ri - ve - ren - ze, sor - ri -
present Have, to make them so be - guiling? Courtly bowing, sil - ly

set - ti, tac-chi fer - re - i, af - fet - ta - tu - re, oc - chia -
 smil - ing, I - ron - stilt - ed heels, all af - fec - ta - tion! Glass in

lin, ca - ri - ca - tu - re, ciò che in - si - pi - do ha la
 eye - so - phis - ti - ca - tion! Id - i - ot - ic fash - ion's

mo - da; ma di ciò che ognun si lo - da, ma di ciò che ognun si
 craz - es: But, of all that wins our praises, but, of all that wins our

f *p* *secondando il canto*

a tempo

lo - da son sprov - vi - sti, per mia fè, son sprov - vi - sti, per mia
 prais - es, Not an at - om can you find, not an at - om can you

a tempo *f*

fè, son sprov - vi - sti, per mia fè.
 find, not an at - om can you find!

p

Allegro.

Ma se poi per mia di - sgrazia voi la sor-da ancor fa -
 But, if longer, to my sorrow, you in e - vil ways per -

f

re-te, le fi-ne-stre tro - ve - re-te si-gil - la - te e - ter - na -
 sev-er, Ev - 'ry window, you'll dis - cover, shall be tightly barr'd for

p *f*

men-te. Farò incet - ta di chia -
 ev - er. I shall buy me keys in

p

vac - ci, luc - chet - ti - nie ca - te - nac - ci,
 plen - ty, Chains and pad - locks ten or twen - ty,

ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, e ar -
 Lock the doors and bar the windows! Bolt you, bar you, nail you, and

pio - ni, fa - rò in - cet - ta di chia - vac - ci, luc - chet - ti - ni e ca - te -
 jail you! I shall buy me keys in plen - ty, Chains and pad - locks ten or

cresc.

nac - ci, ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, ar -
 twen - ty, Lock the door and bar the windows! Bolt you, bar you, nail you,

cresc. *f*

pio - ni: non son poi di quei bab - bio - ni che si -
 jail you! I'm no such old fool, I tell you, That you

p

fan - no in - fi - noe - chiar, di que' bab - bio - ni che si -
 ev - er can take me in! No fool, I tell you, That you

fan - no in - fi - noc - chiar, non son poi di quei bab - bio - ni, non son poi di quei bab -
ev - er can take me_ in! I'm no such old fool, I tell you, I'm no such old fool, I

bio - ni che_ si fan - no in - fi - noc - chiar.
tell you, That you e'er can take me in!

Ma se poi, permia di - sgra-zia voi la sor-da ancor fa - re - te,
But, if long-er, to my sor-row, you in e - vil ways per - sev - er,

le fi - ne-stre tro - ve - re - te si - gil - la - te e - ter - na - men - te: fa - rò in -
Ev-'ry window, you'll dis - cov-er, shall be tight-ly barr'd for ev - er! I shall

cet - ta di chia - vac - ci, lucchet - ti - ni, luc - chet - ti - ni, ca - te -
buy me keys in plen - ty, Chains and padlocks, chains and padlocks ten or

nac - ci, ser - ra - tu - re e chiavi - stel - li, top - pe.
 twen - ty, Nail the door up and bar the win - dows! Bolt you,

chiodi, spranghe, ar - pioni, top - pe, chiodi, spranghe, ar -
 bar you, nail you and jail you, bolt you, bar you, nail you and

pio - ni: non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 jail you! I'm no such old fool, I tell you, That you ev - er can take me -

chiar, di - quei bab - bio - ni che si fan - no in - fi - noc -
 in, No such fool, I tell you, That you e'er can take me -

chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc -
 in, no! that you e'er can take me

f

chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc - chiar, non son poi di quei bab -
 in, no! that you e'er can take me in, I'm no such old fool, I

p

bio - ni che si fan - no in - fi - noc - chiar, non son poi di quei bab -
 tell you, that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar,
 tell you, that you e'er can take me in, che - si -
 that - you -



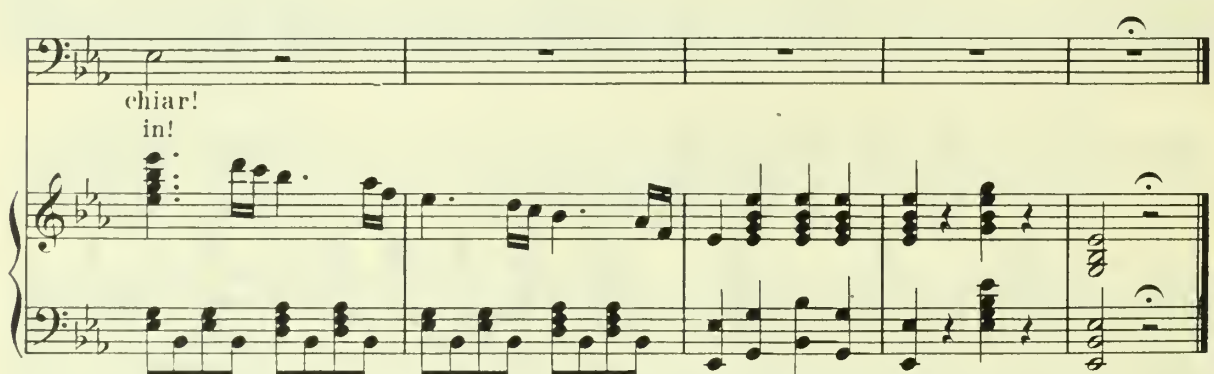
fan - no in - fi - noc - chiar, che - si
 ev - er - can take me in, that - you -



fan - no in - fi - noc - chiar, in - fi - noc -
 ev - er can take me in, can take me



chiar, in - fi - noc - chiar, in - fi - noc -
 in, can take me in, can take me



chiar!
 in!

